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CORSO VENEZIA 65, MILAN, ITALY, }  
January 27, 1902. }

"PAGLIACCI" and the "Cavalleria Rusticana" were chosen to reopen the Teatro Lirico Internazionale a week ago for a short season of about a month's duration. These two operas of Ruggero Leoncavallo and Pietro Mascagni, respectively, were presented in the above mentioned order, which has long since been found to be more effective than in reversed order. The cast for "Pagliacci" was: Canio, E. Engel; Tonio, B. Dadone; Silvio, G. Giovannelli; Arlecchino, G. Fattorini; Nedda, E. Cavalieri.

Nedda being the only female character in this very serious comedy, a story bordering on farce with a terrible tragic ending, I may be permitted to speak of the lady's performance before she is stabbed to death by her jealousy crazed spouse. Canio's betterhalf, beloved of Silvio and desired by her husband's mountebank partner Tonio, spurns the advances of the latter, who revenges himself by disclosing to Canio his wife's little affair with the young chap Silvio. Failing to obtain the name of Nedda's clandestine lover, her husband becomes wildly infuriated, mad in brain and heart, with a thirst for human blood that naught else can quench, and in which madness he has been counselled and abetted by his false friend Tonio, who fairly gloats over the mischief he has wrought.

Signora Cavalieri, as Nedda, was a lady tall, slender and pretty faced, with jet black hair and sparkling dark eyes; with arms, shoulders, bosom, of fresh snow whiteness, chaste and cold as marble; indeed, like a statuesque beauty. Not at all arch or coquettish was this Nedda; not a bit gay, flirty or winsome. Though her smiles were becoming and lighted up the lady's features, all of which were regular and good, there was wanting in the face an expression of something that was lacking—soul, feeling, life! A few measures, or even accents, touches of a Carmen-like nature, would have made it clearer how three men could lose their heads and, presumably, their hearts and souls (if they had any to lose) over so cold though pretty a Nedda. As a singer, Nedda did very well when not trying her strongest tones, which struck the listener's ear below pitch; her softer singing was quite acceptable and at one time I really had hopes of hearing her voice warm and wax caressing, but I was wrong; and yet do I believe such a voice could be coaxed from the lady's shapely throat were there sufficient cause or attraction to excite her imagination and set her soul aglow.

Signor Engel was a resolute, blond haired Canio. A forceful, terribly real actor with nothing imaginary about his performance. Perhaps this awful realism on his part was the cause of poor Nedda's whiteness! Chi lo sa? His behavior was so frightfully earnest that, had not all the story's action been so rapid in succession, Canio must have terrified himself. As it was, there was no time to see, hear, or think of self, and he was driven on by the one, fixed idea of which he was obsessed. Signor Engel's singing no longer has the ring and charm of youth's metallic voice, except in some of his higher tones, which he used with telling effect. His middle voice seemed too ripe and mellow for such energetic work as his nature and temperament demanded and forced from it. Why the gentleman persisted in croaking or pulling his mouth to the left was something I couldn't ascertain.

Canio in this case, be it said to Signor Engel's credit, as it is observed so little upon the Italian operatic stage, was the one singer in the cast, and of the evening, who sang to the person he was addressing and not across the footlights to the audience instead, as most Italian singers generally do. Signor Dadone invested his Tonio with a big and round toned voice, whose singing before the curtain was, and deserved to be, bissato-ed; the repetition was, if anything, even better than the first effort. But as an actor, this Tonio was too heavy to be clownish, and was wanting

in being even funny looking. Signor Dadone's voice and style fit him for more dignified parts.

Silvio, in the person of a boyish young gentleman named Giovannelli, acted very warmly toward the pretty Nedda; he appeared to be much attracted; the fact of Nedda being the wife of another did not disturb him in the least. His love glances with real "goo-goo" eyes were flirted across the footlights, while his innamorata may have been hungering if not actually starving for them. He also strove to sing lovingly, and could have succeeded had he known better how.

Arlecchino, usually sung here by a soprano, was on this occasion performed by Signor Fattorini, a young man with a good, fresh and promising tenor voice, who was also an easy actor, and pleased so well that an encore was demanded and his serenade repeated, but coming forward to acknowledge the applause, then again returning behind the scenes to reserenade, played havoc with one's illusions, and worked distractingly; not so, however, with the gallery, which is the ruling element in most Milanese opera houses, and usually has everything its own sweet way.

When this raving, stark-mad Canio had knifed his two victims, the wife and her lover, he dropped into a chair and stared into the breath-holding (rather breath-lacking) audience and scorchingly gasped "la commedia . . . è finita . . ." After which there was audible respiration, and a wave of applause broke loose that swept the house, above which were heard the cries of the insatiables: "Bis! bis!!"

"Cavalleria Rusticana" had the following cast of singers: Santuzza, T. Bendazzi-Garulli; Lola, V. Ferranti; Mamma Lucia, M. Angeli; Turiddu, G. Perez, and Alfio, C. Checchi.

Signora Bendazzi-Garulli is an artist of great dramatic and vocal ability. Her Santuzza was a woman of feeling, expression, action—a woman wronged, full of pleading and supplication, but failing to regain the affection of Turiddu, her gay and handsome deceiver, who has become enamored of Lola, Alfio's pretty but frivolous spouse, she tells Alfio of her sorrow, in which his wife and her lover are concerned. Finding that Lola's husband takes the matter very seriously indeed, and declares that he will be avenged, Santuzza is frightened at what she has just done, for she still loves the faithless Turiddu in spite of his abandonment of her, his harsh and cruel treatment of her and his infatuation for Lola. The possible harm that may come to her guilty, heartless deceiver (through her disclosure to Alfio) is pictured in keenly felt agony and remorse. This Santuzza really made one understand and feel what she was suffering. Without great beauty or personal attraction Signora Bendazzi-Garulli won and held her audience in fixed attention and interest during the entire time she was upon the stage, whether in action or not. Her voice is a glorious one, of good range, power, quality and beauty. There is in it the true musical ring—the tone and color of sincerity, a part of her very self, her soul.

Signora (or may be Signorina) Ferranti presented a Lola not very coquettish but sufficiently attractive. She sang her pretty entrance music, the stornello, very acceptably and with agreeable voice that augured well for other parts she may sing in the present season.

The Mamma Lucia of Signora Angeli was sympathetic, and showed much concern in the troubles of poor Santuzza, notwithstanding her mother-heart for her naughty son Turiddu.

The part does not claim overmuch ability; so that Signora Angeli, who is a large woman, performed her task easily enough.

Turiddu, in the person of Signor G. Perez, a Spanish tenor, was the best looking, handsomest man I have yet seen in that part. His appearance as Turiddu, with heavy-browed, expressive dark eyes, a shock of black hair; a large, bull-like neck, full round throat, and well proportioned physically; dressed in deep blue velvet, low-cut, open shirt-collar, head capped in a thing of dark red beauty, decidedly becoming to his Spanish complexion—he had no difficulty in winning many Santuzzas and Lolas in the audience.

This singer is gifted, too, with a large, resonant voice, ringing out with trumpet-like clearness and force; open and responsive in production, yet colored, though not with a warm or heart-touching quality; a voice natural and probably in absolute harmony and keeping with the singer's disposition and temperament. A "Spanish beauty" of a voice—not necessarily one of love, affection or warmth, any more than a "Spanish beauty" of woman need be. While Signor Perez sings in good tune, he does not pitch straight or leap directly to his higher tones, but steps and slurs up from the interval of a fourth below.

The Alfio of Signor Checchi was the weakest member of the company. Had he shown more precision in singing and in action, not dragging his music so fearfully; and had he cracked his whip more successfully, his betterhalf, Lola, might have remained loyal to him out of love, admiration or fear of punishment.

The chorus, which is of considerable importance in both these operas, sounded at times a little tired or overworked, but on the whole was spirited and effective. Their number is not very large, nor can they be recommended for good looks (excepting one young, pretty contralto and a fairly good-looking soprano); but their singing fully satisfies the ear if not the eye, and they always know their music thoroughly and may be relied upon.

They are well trained and directed by their master, Signor A. Cairati.

The orchestra, numbering nearly sixty members, were the usual players of the Lyric Theatre, but showed signs of knowing the music too well rather than not enough, being careless at times.

Their new conductor, Signor Edoardo Boccalari, created a favorable impression by his quiet, reposeful manner, the air and bearing of a man sure and certain of his task by reason of experience; there was no doubt in one's mind of his having been in the conductor's chair before, and probably many a time. Signor Boccalari refused to turn up his electric light, disdainfully pushed aside the lamp at his desk (not requiring it), and never thought of opening the "Pagliacci" score, which lay before him. During the "Cavalleria Rusticana" performance following, the same score was still there untouched, until the Intermezzo was reached, when the book was quietly placed under his chair by the conductor. While the orchestra was not so neat, precise and finished, so full of delicate nuances as on previous occasions under Signor Giovanni Zuccani, it was more rugged and dramatic.

These operas being conducted by Boccalari without the score; the players and singers knowing their music quasi by heart, too, the whole performance took on the air of an improvisation. The soloists were not obliged to watch the conductor, but could look and sing into the audience, confident that their every move would be closely followed by the free-sighted, non-score-burdened director, and at whose beck the accompanying orchestra had to be on time, though, as already indicated, not always with the greatest punctuality, or that scrupulous exactness practiced at the Scala Theatre.

Here is something the writer has not understood and appeals for information to THE MUSICAL COURIER's editor-in-chief, Mr. Blumenberg, and to Mr. Hunecker, the brilliant "Raconteur" of the same paper, two gentlemen deeply versed in the innermost secrets of secret things. That these intelligent gentlemen will be able to clear the dense brain and enlighten the mind of the writer in his pursuit of knowledge desired there cannot be the slightest doubt. When, as Turiddu, the Spanish tenor Perez came to the footlights to bow his thanks for applause received, he each and every time drew his open right hand across his breast from left to right shoulder. This action and practice of the Spanish singer was noticed by the Italian audience and seemingly understood by some, who may have been his countrymen, or brother members of some organization or society. Among others not so enlightened, these motions and signs have caused considerable talk and speculation, for which reason and his own sake the writer begs of THE MUSICAL COURIER to impart kindly just a little of its immense stock of wisdom stored in the minds of its able editors, and housed in its fine offices, St. James Building, New York. Looking forward to a favorable answer, grateful thanks are offered anticipatamente.

It must be pleasant for an art lover not to be permitted to do with, or dispose of, his treasures as he may please or find expedient. Here is a case which was decided some days since before the Perugia Court of Justice. Prince Chigi, who had been charged by the Italian Government with a contravention of the law forbidding the sale of art treasures out of the country, had sold a famous Botticelli which he owned to a foreigner, the price obtained being 315,000 francs. The court, while not passing any punitive sentence on Prince Chigi, condemned two other gentlemen, who had been concerned in the transaction, to three months' imprisonment. The costs of the action will have to be borne, however, by all three accused, who will, moreover, be called upon to restore the picture to the prince's ancestral walls, or pay to the state its full value.

The object of this law is to prevent the dispersal of masterpieces, of which Italy is proud, by impoverished private owners.

A peasant of the Province of Brescia, while eating a pickled eel, discovered inside of it a large black pearl. He brought his find to Milan and sold it for 38,000 lire, about \$7,600. (This statement, however, has not been acknowledged and sworn to before a justice.)

Rud. Aug. Thomas, a musical composer, born at Darmstadt, but living in Italy some thirty years, is said to be

also an author, painter, doctor of philology and a successful merchant.

He wrote an opera, words and music, in two acts, founded on a story by F. von Holzhausen in the *Fliegende Blätter*, and named this opera "La Fata in prigione." Taking this elf one night to the Dal Verme Theatre, Composer Thomas confided his charge, this newly born "Fata," to the care and tender mercies of a very poor company there for public presentation. "La Fata" was discovered by the Milanese public in such mediocre society at the Dal Verme that she caused her creator to blush, and that sealed his fate. With this work, therefore, the composer scored a brilliant and successful failure.

To-day is the anniversary of the death of the "grand old man" in music, Giuseppe Verdi, whose memory will be celebrated in many ways throughout Italy. At the Scala Theatre to-night will be given the Verdi "Messa da Requiem"; earlier in the day a conservatory concert of Verdi music will take place, and other commemorations are contemplated. All of which will be considered in my next letter.

#### Ovation to Sara Anderson.

SARA ANDERSON, who left New York on the 7th inst. for a Western trip, will not return until the 22d. Her reception everywhere has been most enthusiastic. In the city of St. Paul, Minn., Miss Anderson made her first appearance on the 11th inst. After her first aria there was a thunder of applause, spontaneous and genuine. After her second number, a group of songs, the audience, besides applauding with hands and feet, indulged in shouts of "Brava," which was only intensified after her next group. But after the last number of the program, which was a work for soprano and chorus, the audience knew no bounds. They arose in their seats, the men waving their hats and women their furs. Miss Anderson appeared again and again, and it was some time before the hall was finally cleared. In Minneapolis the following night these scenes were re-enacted. To-night finds Miss Anderson in St. Louis, from whence she returns East to take part in the Philadelphia celebration at the Academy of Music on the 21st and 22d.

G. Arthur Depew, a well-known musician, of Detroit, Mich., is director of Professional Singers' Chorus.

## MUSICAL CLUBS.

A singing society has been organized at Niagara Falls, N. Y.

The Chattanooga Music Club gave an organ recital by Frank M. Church, assisted by Jos. O. Cadek, violinist, January 28.

The Cleveland, Ohio, Vocal Society is having rehearsals every Monday night, assuring an excellent rendition of "The Creation," which will be given at the Chamber of Commerce Hall on February 27. The society will, as usual, be supported by the Orchestral Club.

F. H. Emmering, secretary of the Milwaukee, Wis., Musical Society, is in receipt of a cablegram from Max Bruch, the German composer, saying that he has learned the society is about to present "Odysseus," and extending his best wishes. The message comes from Berlin, Germany.

One hundred and twenty-five people attended the reception held by the Monday Afternoon Club at their new rooms, in Binghamton, N. Y., recently. A musical program was given under the charge of Fred White and Miss Kate Fowler. Mrs. White and Mrs. H. Holcomb, O. J. Fowler, Miss Fowler, Mrs. Hitchcock, Mr. Holcomb and Mrs. Jennings took part.

The Music Students' Club, of Worcester, Mass., met recently. Bach was the subject of the evening, and papers were read by H. E. Williams and Arthur Coburn. Musical selections from works of Bach were given by Mrs. Helen Bassett, Mrs. Edith Hicks Adams, Miss Florence L. Mirick, W. A. Gray and F. Percipie. The string quartet was under the direction of J. L. Brand. Miss Olive Brooks was accompanist.

One of the most pleasing musical entertainments given in Mansfield, Ohio, for some time, was the concert on the 5th at the Y. M. C. A. Auditorium by the ladies of the

Treble Clef Club. The chorus work was under the leadership of Prof. Frank A. Power, who is the director of the club.

The Uniontown, Pa., Musical Club had a meeting February 4 at the home of Mrs. Frank Huston. The program was rendered by Miss Grace Harrah, Samuel P. Flenniken, Mrs. W. D. Ghrist, Miss Oma Burd, Mrs. Rand, Miss Baker, Miss McClure, Mr. Valentine and Misses Madge Hopwood and Caroline Beeson.

The Nashua, N. H., Oratorio Society, through its officers, E. M. Temple, president, and the board of management, has combined with the choral class of the high school and will give a two days' music festival in City Hall this spring. E. G. Hood is conductor of both organizations. The high school chorus, consisting of 140 voices, has in preparation two works, Bruch's "Fair Ellen" and Gounod's "Gallia." The Oratorio Society has in preparation "Hiawatha," words by Longfellow and music by Coleridge-Taylor.

The Musical Union held their regular meeting at the home of Mr. and Mrs. Robert M. Dixon, St. Charles, Minn., the last of January. A program was rendered by Mr. and Mrs. S. C. Gardner, Mrs. Susan Delaney, Mrs. Louisa Keep, Mrs. J. C. Marshall, Miss Anna Hinckley, Miss Jessie Welch, C. L. Belscamper, L. H. Keep and T. S. Wilson, Misses Lillian McElhane, Nora Schneil, Mrs. Anna Lloyd, Mrs. A. H. Kendall, Mrs. Robert M. Dixon, H. B. Tuttle, Mrs. W. G. Ramsay, Mrs. Monroe B. Stebbens and Mrs. Thomas S. Wilson.

The third Symphony Orchestra concert at Kansas City, Mo., took place February 7, with Laura Reed as soloist. John Behr is conductor and Z. T. Hulett concertmaster. The members are L. Buch, John Maurer, H. Hoffman, H. Leitner, A. Bersee, A. Masino, C. J. St. John, J. Magaldi, A. Wehl, K. Metz, H. Peterson, S. Ossier, L. J. Klein, R. Venuto, R. Stockton, F. Kohl, W. N. Hummer, A. C. Wurmser, E. G. Gould, A. C. Hobile, J. H. Rottkay, W. Drew, L. Rosenfield, P. M. Uрга, A. Pinney, W. Bickett, A. Buch, C. Steubeauch, O. Jacobs, J. Bennett, P. J. Parisi, C. Metz, A. Lenge, M. Baker, J. L. Sanderson, W. G. Vignesney.

The committee on plans for the festival, at Wichita, Kan., the second week in June, through its chairman, Prof. E. C. Marshal, made the following report, and that the following prizes be offered: Mixed chorus of fifty to sixty

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voices, first prize \$500, second prize \$250; Male chorus of twenty-five to thirty-five voices, first prize \$250, second prize \$125; ladies' chorus, twenty-five to thirty-five voices, first prize \$250, second prize \$125; male quartet, \$40; ladies' quartet, \$40; vocal artist solo contest, open to all comers from any State, male voice \$100, female voice \$100; amateur vocal contest, to include all those in Kansas or Oklahoma or the Indian Territory who do not follow vocal work, but other lines for a regular vocation, a prize of \$50 for each range of voice—soprano, contralto, tenor and basso—a second prize in each case to be a gold medal; violin soloist, \$50; pianist soloist, artist class, \$50; piano soloist, student under eight years, first prize, \$25, with a second prize of music books, to be provided.

The chorus at Claremont, N. H., includes Mrs. W. Whitney, J. O'Neil, L. Waterman, J. P. Holt, C. S. Wilson, W. Frost, C. Clement, N. S. Eddy, J. E. Andrews, H. C. Lathe, L. C. Turner, E. Westgate, H. K. Lloyd, J. G.

Colby, F. P. Maynard, F. E. Partridge, J. S. Scott, C. Denison, Miss L. A. Briggs, Mamie Brady, G. Grandy, B. White, M. Holt, J. Mulhean, D. Nolin, F. Daley, A. Daley, C. Densmore, A. Ellis, G. Moore, S. Moore, A. Briggs, C. Durwood, E. Moody, M. Dow, Catherine Neal, Myrtle Wright, G. Gould, C. Hubbard, A. Huen, Lulu Lull, M. Bailey, Mrs. Marden, B. O. Prescott, E. J. Richardson, W. Walker, B. DeCamp, R. E. Miller, J. V. Lamberton, the Rev. L. Waterman, F. H. Foster, J. H. Haskell, A. J. McPherson, A. M. Leonard, H. W. Frost, N. S. Eddy, H. C. Lathe, L. C. Turner, A. Ball, W. Coles, B. F. Whitcomb, H. Durwood, F. R. Simard, F. P. Southwick, H. Chase, E. J. Richardson, A. P. Lavaude, Mr. Jackman, W. Whitney, J. Durwood and E. Westgate. The festival officers were: President, H. W. Parker; clerk, H. C. Fay; treasurer, I. D. Hall; executive committee, the Rev. L. Waterman, A. J. McPherson, F. H. Foster, J. H. Haskell and A. P. Lavaude.

The first concert of the Winona, Minn., Ladies' Choral Club was given February 4, under the direction of Edw. Taylor. The following are the officers of the club: President, Miss Jeannette Morey; secretary, Miss Kate Strouse; treasurer, Miss Abbie Hurlbert; librarian, Miss Effie Schmitz; corresponding secretary, Miss Grace Watkins; executive committee, Mrs. Gertrude Hatcher, Misses Mary G. Deem, S. E. Buck and Jeannette Morey and Edw. Taylor. The following is a list of the membership of the club: Mesdames Helen M. Brannan, Jos. Schlengerman, Gertrude Hatcher, Paul Watkins, T. S. Estabrook, E. O. Holland, C. Marion, S. Y. Ross, F. W. Kadletz, W. H. Elmer, L. C. Johnson, Will Kratz, Misses Elsie Bohn, Grace Gowdy, Abbie Hurlbert, Grace Kiern, Grace Malven, Mabel Marvin, Bessie Moore, Arabella Pierce, Effie Schmitz, Tillie Speckman, Belle Troost, Lillian Ulm, Grace Watkins, Belle Woskie, Anna L. Clark, Ida Davis, Mada Forster, Jessie Hennessy, Mary McAllister, Luella Nichols, Alice Paine, Anna Pierce, Helen F. Staples, Bernice F. Stoker, Alice Thornton, Jessie Townsend, Eleanor H. Borth, Fannie Johnston, Harriett Keith, Anna Krundick, Freili Randal, Frances Swain, Mary M. Thornton, Katherine Woods, S. E. Buck, Mary G. Deem.

Winnie Harth, Susan E. Jones, Jeannette Morey, Kate Ryan, J. M. Selover and Catherine Strouse.

The Music Students' Club was entertained the past week at the home of Mrs. Fred Bemis, Davenport, Ia.

The first concert of the Summit, N. J., Tuesday Musical Club, a local choral society formed last fall, was held on the 4th.

The Prescott, Ark., Choral Club was recently organized with the following as officers: Miss Annie Carrigan, Dr. J. H. Hinton, Miss Sula Brown and Mrs. H. A. Sykes.

The following officers have been chosen for the new musical club at Ottumwa, Ia.: Vice-president, Mrs. Clark; treasurer, Mrs. J. Dennis; chairman of chorus, Mrs. S. M. Slaughter.

The concert of the Goshen, N. Y., Vocal Society occurred on the afternoon of Thursday, February 6, in Music Hall. Miss Amy Murray rendered a program of Scottish songs and pieces.

Five hundred members of the Arion Club enjoyed a concert given at Springfield, Ill., on the 2d, at Arion Hall by the Arion chorus of sixty voices and a full orchestral accompaniment.

The Hutchinson, Kan., Choral Union has made arrangements to make headquarters in the hall in the Whiteside Building. The hall is 65x20 feet in dimensions, and will be furnished especially for a musical headquarters.

The second subscription concert by the Heft Symphony Orchestra was given February 6, at Des Moines, Ia. The soloists were Mrs. Lucille Stevenson Tecksbury, R. S. Malone and Prof. M. M. Alabury; Dr. Arthur Heft conductor.

A musical organization to be called the Washington Symphony Orchestra is being formed at Washington, Pa., which will be composed of the best local musical talent. Dr. J. M. Blose will be the instructor and Georg Vorwerck the concertmeister.

The Detroit Orpheus Club, composed of seventeen men under the direction of Samuel Richards Gaines, gave their first concert of the season on January 16, assisted by Mrs. Maude Wentz-McDonald, contralto, and Miss Alice E. Carey, violinist.

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## The Chopin Ballades.

Editors The Musical Courier:

IT is well known that the Chopin Ballades were an attempt on the part of the composer to translate into tones the emotional content of poems by Mickiewicz. Much doubt exists as to just which poems were in the mind of Chopin as he produced the several ballades, although in the case of three of the compositions E. B. Perry believes that he has traced them to their poetical sources. I have little doubt that Mr. Perry is right in his conclusions, but before I knew of the results of his researches I had occasion to put into words, as a means of aiding both my own interpretation and the appreciation of the works on the part of my audiences and interpretation classes, my conception of such a "story" as would correspond in emotional values to the music. One of these interpretations or arguments, that associated with the Third Ballade in A flat, op. 47, has been several times reproduced in your columns. Another, applying to the Second Ballade, op. 38, I inclose herewith as my contribution to the understanding of a work quite commonly thought to be obscure. While my story differs as widely as possible from that of "The Switez Lake," which Mr. Perry thinks inspired this ballade, I have found many to tell me that it seems to them fairly true to the tones. I should like to have the judgment of your readers as to its appropriateness. Here it is:

Argument—Hark! The song I knew in childhood. How it brings back the days of innocence and joy. How strangely it recalls the scenes, the friends, the maiden dearest of all, so long forgotten. Ah, me!

What! 'Tis years since then. And such years! Storm, strife, sin, pain, poverty, passion, doubt, defeat. It makes me wild to think of it all. Let me dream once more of the peace, the purity, the sweetness, the sunshine of long ago. Oh, how I yearned and struggled even then for virtue and the conquest of her heart, only to be repelled. Again and again hope rose, but achievement eluded. Then came the plunge into the vortex—all the longings of youth abandoned, all the restraints of love and tenderness cast off. Now, too late, the terror of remorse seizes upon me. I cannot shake off the thought of retribution, and the old song is but a lament, a mere reminder of what might have been.

HENRY G. HANCHETT.

## Miss Otten's Violin Recital.

MISS ANNA E. OTTEN, the violinist, assisted by Maxwell Kennedy, a boy soprano, and Miss Clara Otten, pianist, were announced to give a recital at the Waldorf-Astoria last night (Tuesday). The program follows:

Second and third movement of Concerto in E major.....	Vieuxtemps
Miss Otten.	
Noël .....	Gounod
Maxwell Kennedy.	
Cavatina .....	Bohm
Caprice .....	Ogarew
Fifth Hungarian Dance.....	Brahms
Miss Otten.	
I Love Thee.....	Mildenberg
My Dreams.....	Tosti
Maxwell Kennedy.	
Hejre Kati, Scène de la Caïra (by request).....	Hubay
Miss Otten.	

## Mme. Webb-Gardner.

MADAME WEBB-GARDNER, the charming lyric soprano of Washington, D. C., appeared with the Apollo Club, St. Louis, in their last concert, January 28. Here is what the critic of the *Republic* said of her the following morning:

Last night at the Odéon the Apollo Club, with two soloists, entertained its friends with a concert which was even and artistic throughout. There was a large and representative audience.

The evening's program opened with the singing of Tracy's "The Passing Troop," which was done with great spirit by the Apollo singers, and the club showed beyond all mistaking that Director Robyn has been indefatigable in rehearsal work.

Harold Bauer, of Germany, made his appearance in the second number, Chopin's Ballade in G minor.

Following an excellent presentation of MacDowell's "Cradle Song" and Karl Liner's dainty "Water Lilies," by the Apollo Club, the soprano-soloist of the evening, Mrs. Webb-Gardner, sang Rossini's "Bel Raggio" aria from "Semiramide." Mrs. Gardner has a voice of great sweetness of tone and a method of much attractiveness, and won favor with the audience.

She was heard also to much advantage later on the program in a group number, Schubert's "Margaret at the Spinning Wheel," Richard Strauss' "Serenade" and Delibes' "The Maid of Castile," and also in a little lullaby which she sang as an encore. The sweetness of Mrs. Gardner's voice and a certain delicacy of expression are especially attractive in her work.—The Republic, St. Louis, January 29, 1902.

The Thursday Morning Musical Club met February 6 at the home of Mrs. A. J. Holmes, Middletown, N. Y.

On February 13, at Davenport, Ia., was given the regular mid-winter concert of the Ladies' Harmonie Society.



HOTEL CECIL, LONDON.

February 1, 1902.

THE concerts that have taken place in London since my last letter have not been many in number, but they have, taking them as a whole, been remarkably good. The month of January is, fortunately, not a month in which the small concert giver is prone to hold revels, since his friends and acquaintances are all of them out of London, and he knows quite well that it would be useless to depend upon his own merits. He elects, therefore, to retire within his shell and to leave the field to greater performers than himself, who would be sure of an audience even if they were to give their concerts in the middle of August.

Saturday's concerts were not of any very great consequence. At the "Popular Concert" the customary changes in the leadership of the quartet, without which no "Pop" would be really complete, took place, and César Thomson figured upon the program as the principal violin. I have pointed out before now the inevitable effect of these constant changes, and if the performances of Mozart's "Divertimento" in E flat and Sinding's Piano Quintet were not wholly satisfactory, who can be surprised? M. Thomson is certainly not to blame if he did not lead a strange quartet with pre-eminent success, and the fault must be laid at the door of the directors. But they, it is to be feared, are past reform. As his solo, M. Thomson played what was described as a "sonata," by Tartini. Why the piece should have been so described it is difficult to say. It proved to be in reality the Gavotte with fifty variations, which is certainly not in sonata form and is not usually described as such. M. Thomson played it well, but fifty variations, however clever and interesting they may be, are too many for a concert piece. The pianist was Madame Carreño, whose performances of the "Waldstein" Sonata and the piano part in the Sinding Quintet were very brilliant.

On the same afternoon one of those terrible affairs known as the "London Ballad Concerts" took place at the Queen's Hall. These concerts are run upon strictly commercial lines, the singers being of the best and their songs of the worst. It is difficult to understand how singers like Miss Ruth Vincent, who sings charmingly, and at one time took principal parts in Gilbert and Sullivan operas at the Savoy with great success, can so far forget themselves as to give voice to appalling trash about "Strangers in Teacups." How any writer could produce such words and find a composer to set them and a respectable firm to publish them is incomprehensible. The audience appeared to like it, and one cannot congratulate it on its taste. Fortunately the concert had some redeeming features, as Plunket Greene sang, and from him we can always rely upon hearing good songs well sung, while Vladimir de Pachmann played Chopin as delightfully as ever. But such moments of relief were only too few and far between.

In the evening a big concert, attended by the Duke and Duchess of Argyll, was given at the Royal Albert Hall in aid of sundry Scottish charities. The audience was Scottish to the backbone, and kilts, dirks, sporrans and all the customary paraphernalia were much in evidence; in fact, it has even been noised abroad that porridge and haggis were supplied in the refreshment rooms, though no particular credence may be placed in the report. The performers

were, perhaps, not quite so Scotch as the audience, and we might suggest to Johannes Wolff that it would have been more in keeping with the occasion if he had described himself as Ian MacWolff, according to the precedent of the English piper in a Highland regiment, who became MacBunce from the day that he first filled the post. There is no need to describe the program. All the old friends were there, and "Comin' Thro' the Rye," "The Deil's Awa' wi' the Exciseman," "John Anderson, My Jo" and the rest of them met with the reception that long years of service have made them accustomed to expect.

On Monday evening the fine Bohemian Quartet, which has not visited England for some time now, gave the first of two concerts at Bechstein Hall. After the performances at the "Pops," it must be confessed that this concert came as a very welcome relief, for there is probably no finer quartet in existence than the Bohemian. Messrs. Hoffman, Suk, Nebdal and Wihan are individually fine soloists and sound musicians. By years of constant practice together they have learned to understand one another thoroughly, and their playing is as that of one man. Some critics have complained that their reading of Beethoven's third Raschumowski Quartet was too romantic. It would, however, give these critics some trouble to find a quartet which can give a finer performance of the famous fugue which forms the last movement than that to which the Bohemians treated their audience. For brilliance and fire it could not have been surpassed, while the tone never degenerated in the least.

The reading, too, which they gave of Schubert's beautiful D minor posthumous Quartet was as fine as could be. It was of the romantic order, but the sentiment was never overdone. This is, indeed, one of the principal features of the quartet's playing. While it is full of feeling and poetry, there is never any lack of control, and exaggeration is conspicuous by its absence. Every shade of expression is perfectly handled, and their crescendos and diminuendos were quite masterly. Their performance could not but make one regret that we have no really first class resident quartet in London. A quartet should be as much an institution as an orchestra, and no musical education should be considered really complete without a thorough knowledge of chamber music. This it is practically impossible to gain here. There are many chamber concerts, but the givers of them, except, perhaps, the Kruse Quartet, do not show much enterprise. It is pre-eminently the duty of the directors of the popular concerts to engage a good quartet and to give interesting programs. Unfortunately they seem to possess no sense of their responsibility, and the performances, as I have already said, are hopelessly lacking in interest.

On the same evening the Irish Literary Society gave an entertainment at St. George's Hall, at which they produced a new comic operetta called "The Post Bag," the libretto being by A. P. Graves and the music by Mr. Esposito. Both these gentlemen are well known for their enthusiasm in matters Irish—the former as a poet and the latter as a composer. The result of their combined efforts was decidedly happy, and the operetta was an undoubted success. The plot is slight enough, but the lyrics are very neatly turned, and Mr. Esposito's music catches the Irish spirit very happily indeed. Miss Evangeline Florence, who made her first appearance on the stage, gave a charming impersonation of the heroine, while Denis O'Sullivan as a blacksmith and Joseph O'Mara as a postman played their parts with much humor.

On Tuesday evening a vocal recital was given at St. James' Hall by Bogimir Oumiroff, a Bohemian baritone with a decidedly good voice. Though he has his limitations he sings some songs exceedingly well, especially those songs of his native land. Among those which he brought forward on Tuesday were a charming "Gypsy Song" by Bendt, and a song called "Pisnicka," by Picka, in which, together with three songs by Dvorák, he scored a decided success. In Schubert's "Erlkönig" he did not display quite enough dramatic power, and the same criticism may be meted out to his reading of an air from "Euryanthe." Mlle. Ella Správka was the pianist.

The promenade concerts have been fairly interesting this week. An interesting novelty, as far as England is concerned, was produced on Tuesday in the shape of a

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set of symphonic variations by Hans Koessler, the Bavarian composer. Strauss' "Don Juan," however, was promised, but the promise has not been fulfilled, owing to the fact that sufficient time could not be found for rehearsals. Perhaps Mr. Wood will see his way to playing it at a symphony concert.

On Wednesday afternoon Madame Grunert gave a vocal recital at Bechstein Hall. She was assisted by the talented pianist Miss Angela Anderson, and Herr Louis Pécskai, violinist. Madame Grunert has a fine contralto voice, but she should study seriously and for some time before singing again in public. The most enjoyable feature of the concert was the admirable playing of Miss Anderson in pieces by Chopin, Schumann and Tchaikowsky. Musical sensibility, fluent technic and refined phrasing distinguished her performance.

#### London Notes.

The Prince of Wales has approved the appointment of Henry M. Morris as honorary secretary of the Royal Amateur Orchestral Society. Mr. Morris, who is one of the best known amateur violinists in Great Britain, has been for many years a prominent member of the society.

The Prince of Wales will be present at the smoking concert of the Royal Amateur Orchestral Society on February 5, and it is also officially announced that the King may possibly attend.

Miss Hilda Peppercorn (sister of the well-known pianist, Miss Gertrude Peppercorn) has just taken the associated board scholarship for piano at the Royal Academy of Music.

Robert Newman has taken a lease of the Comedy Theatre for the production of a new play written by Albert Chevalier and Tom Gallon, entitled "Memory's Garden." This new departure of Mr. Newman's will be watched with keen interest by his Queen's Hall patrons.

#### Electa Gifford.

MISS GIFFORD sang with the Chicago Orchestra, Theodore Thomas conductor, in a Beethoven program recently, and earned the following notices:

"Ah, Perfidio!" was sung by Miss Electa Gifford, who in this as in the two Clärchen songs, given later in the afternoon, proved that the years since she last was heard here with the orchestra have brought to her pronounced growth both as singer and interpreter. Her voice has rounded and gained in purity, clarity and sweetness. The two Clärchen songs were given with admirable appreciation of the simplicity of style combined with sincerity of emotion, which are indispensable for their rendition. The "Ah, Perfidio!" tradition and operatic songstresses have stamped as a dramatic aria, and it was a new experience therefore to hear it given yesterday by a lyric singer in a lyric manner. That Mr. Thomas was but returning to the conditions obtaining in Beethoven's day by having the aria thus lyrically is undoubtedly true, and by so doing he not only justified the inclusion of the selection in the historical program, but the success with which Miss Gifford's vocally smooth and interpretatively intelligent delivery of the number was crowned, prove the wisdom of his procedure.—Chicago Tribune, February 1, 1902.

"Ah, Perfidio!" was sung by Miss Electa Gifford with much beauty, delicacy, art and intelligent appreciation of the essentially lyrical nature of the number. The Clärchen songs were rendered by Miss Gifford in a brilliant and charming manner.—Chicago Post, February 1, 1902.

Miss Gifford's voice proved well suited to the scene and aria, "Ah, Perfidio!" and her sympathy with and comprehension of the solo were very evident.—Chicago News, February 1, 1902.

Miss Gifford greatly added also by singing Clara's songs beautifully, with fine expression and artistic intelligence. Her voice has broadened under recent training, and she uses it with discretion and taste.—Chicago Chronicle, February 1, 1902.

#### ADAH CAMPBELL HUSSEY.

New Contralto from Boston Sings at Ruben's Concert.

L. M. RUBEN gave the first in a series of operatic and dramatic mornings in the grand ballroom of the Waldorf-Astoria last Friday before an audience of richly attired women, among whom there were many professional as well as social leaders. The program was arranged to appeal to women of leisure, and also to those artists who crave occasional relaxation from the routine of more serious works. Miss Adah Campbell Hussey, a contralto from Boston, was the only newcomer among the artists.



ADAH CAMPBELL HUSSEY.

It is a pleasure to record that her singing proved one of the artist delights of the morning, and this proved all the more so because the singer's name had not been previously heralded as one of those who would appear. The program which follows will show that Miss Hussey had to comply with the demand and sing something in keeping with the plan of these mornings:

Falstaff's Song.....	Fischer
When Love Is Done.....	Alling
	Heathe Gregory.
Irish Love Song.....	Margaret Lang
Morning Hymn.....	Henschel
Im Rosenbusch.....	Josef Sucher
	Adah Campbell Hussey.
Adagio and Pastoral.....	Händel
Cradle Song.....	Schubert
Rhapsodie Hongroise.....	Popper
	Jean Gérardy.
Dichterliebe, I., III.....	Schumann
	Heathe Gregory.
Liebesglück.....	Sucher
Amorous Goldfish, The Geisha.....	Sidney Smith
Wiener Volklied.....	Fritzi Scheff.
	Accompanist, Signor Centannini.

#### "MRS. OR MISS."

A Trifle by Beatrice Moore.

Mrs. Vanistart Penrose (a young married woman)...Amelia Bingham  
Captain Treherne, of the Sleaford Slashers,  
(lately returned from Africa).....Frank Worthing

In singing the above three songs Miss Hussey revealed a voice rich and sympathetic in quality and a vocal method that speaks highly for her teachers. Miss Hussey has stud-

ied in Boston with Charles R. Adams and George Parker. In London she studied a term with Henschel. She is the solo contralto of the Eliot Congregational Church, Boston, and her reputation as a concert and oratorio singer is well established throughout New England. Miss Hussey's voice is a real contralto and not a mezzo. As her voice has been beautifully placed her upper notes are as clear and resonant as that of voices of lighter timbre. Her registers are finely blended and for this rare gift she may have nature as well as her teachers to thank. It is not often that one hears a pure contralto so even and smooth and so perfect in the emission of tone.

Miss Hussey sang her songs charmingly. It was plain to see, simple as were these songs, that the artist was a woman of refinement, dignity and skill. Heathe Gregory, the young basso, has made a name for himself as a drawing room singer. The numbers which he sang from Schumann's "Dichterliebe" cycle were "Im wunder schönen Monat Mai" and "Die Lilli, Die Rose." It should be said, however, that the young basso is hardly yet advanced enough for the lieder of Schumann. But he sang the songs by Fischer and Alling in capital style. The cello solos by Gérardy were most beautifully played, and as an extra number he performed an arrangement of Pergolesi's old Italian song, "Nina." Fritzi Scheff sang her numbers like the clever little soubrette that she is, and when obliged to appear again gave the amusing, nonsensical bit, "If No One Ever Marries Me," from Liza Lehmann's "Daisy Chain." The sketch by Amelia Bingham and Frank Worthing portrayed in a laughable manner a harmless flirtation between a newly married woman and the exaggerated type of Englishman, which we trust exist only on the stage or in the brain of the novelist. Signor Centannini accompanied for the singers. Friday morning, February 21, is the date of the second operatic-dramatic morning, and the artists announced are Mme. Josephine Jacoby, Miss Julie Geyer, Andreas Schneider, Bernard Sinsheimer and Paul Kefer. The program begins at 11:30.

#### Recital by a Becker Pupil.

GUSTAV L. BECKER presented his pupil, Miss Johanna Reidenbach, in a piano recital at his home, 1 West 104th street on the morning of February 8, with the assistance of Otto Schubert, baritone, pupil of Señor Carlos N. Sanchez. The program follows:

Prelude and Fugue in C minor, Vol. 2, No. 2.....	Bach
Etude, Posthumous, No. 2.....	Chopin
Prelude, op. 28, No. 15.....	Chopin
	Miss Reidenbach.
Love Me or Not.....	Secchi
Serenade.....	Nevin
	Mr. Schubert.
Sonata in C sharp minor, op. 27.....	Beethoven
	Miss Reidenbach.
Evening Star (Tannhäuser).....	Wagner
	Mr. Schubert.
Kreisleriana, op. 16, Nos. 1 and 4.....	Schumann
Rhapsodie, op. 79, No. 2.....	Brahms
Impromptu, op. 142, No. 2.....	Schubert
Spinning Song.....	Mendelssohn
	Miss Reidenbach.
Im Herbst.....	Franz
Ich Liebe Dich.....	Schultz
	Mr. Schubert.
Fantaisie in C minor.....	Mozart
	Miss Reidenbach.
	(With second piano part composed by Grieg, and played by Mr. Becker.)

Miss Reidenbach's playing was marked by musicianly feeling and emotional sincerity. Her technic was well balanced and ample for her program; in speed, accuracy, versatility, and especially in her interpretation, she was entirely satisfactory. Her playing shows repose and dignity unusual in a girl of just nineteen.

Mr. Schubert's success was immediate and unmistakable. He has a sympathetic voice, and his singing shows fine phrasing and good enunciation.

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727 EMMA SPRECKELS BUILDING,  
SAN FRANCISCO, February 10, 1902.

**T**HE principal attraction of last week was to have been the Nordica recitals, which were eagerly anticipated by the great diva's many admirers in this city, but her physician has emphatically declared her unable to stand the strain of concert work as yet, and the recitals have been called off. The news comes, however, that it will be but temporarily, and the concerts have been dated for Monday and Wednesday evenings, February 17 and 19 and a matinee on Washington's Birthday, which falls on Saturday. The programs for the three recitals contained many choice numbers from operatic scores, as well as German lied, French chanson and English ballad music, which it will be a delight to hear Nordica interpret. It will be a sad disappointment if anything further occurs to interfere with the giving of the recitals as now arranged.

Josef Hofmann has created a positive furore among music lovers in this city, not alone for his wonderful attainments, but also for his charming personality, which seems to win all hearts, male and female alike, to him instantly. In addition to the recitals already given the young pianist is to give two more, the first on Wednesday night, February 12, when he will play a Chopin Concerto, accompanied on a second piano by his father, Casimer Hofmann, and Variations, D minor, Händel; Rondo in G minor, Beethoven; "Marche Militaire, Schubert-Tausig; "Alceste," Gluck-Saint-Saëns; "Gnomensreigen," "Liebestraum," "Mephisto Valse," Liszt. At the second concert on Saturday afternoon, the 15th, at 3 o'clock, he will play "Praeludium und Fugue," D major, Bach-d'Albert; Rondo, A moll, Mozart; "Marsch aus der Ruinen v. Athen," Beethoven-Rubinstein; "Variations Sérieuses," Mendelssohn; Berceuse, "Valse Standchen," Schubert-Liszt; Barcarolle, Rubinstein; Rhapsodie, Liszt. The interest in these recitals is very great, and there is a large demand for seats. The concerts will take place in Metropolitan Temple.

The fact that the Hofmann recitals and the Symphony concert were both dated for last Friday was a losing factor for the Symphony, as a matter of course, and it was a great pity it could not have been otherwise arranged, either in combination, which would have been a splendid idea, or for different dates, as the Symphony Orchestra played a fine program to a practically empty house. The Dvorák American symphony, the "New World," was the piece of the program, besides which there were the overture from Weber's "Der Freischütz," the "Nutcracker" Suite of Tchaikowsky and Lalo's "Spanish Rhapsodie." The next concert will be given on Friday, the 14th, and as

there is no competitive musicale for that date there will probably be a good house.

To-night inaugurates the first of a series of organ recitals to be given by Louis H. Eaton, the organist and director of Trinity Church choir, the recitals to be given on the splendid Trinity organ. A good program has been arranged, of which I will be able to tell you something next week, the numbers being a Bach Prelude and Fugue in G major, César Franck's Fantaisie in C, Mendelssohn's "Hear, Ye Israel," by Miss Millie Flynn, the soprano of Trinity choir; Guilman's "First Meditation," op. 20; Schubert's "Great Is Jehovah," by Mrs. J. E. Birmingham, the contralto of Trinity choir; Charles Marie Widor's Symphonie No. 6, op. 42, No. 2. Mr. Eaton is a splendid musician, and the recitals will be a great treat.

The last of the Minetti String Quartet concerts for the season took place on Saturday evening in the Y. M. C. A. Auditorium, with the usual enjoyable program, in which a Dvorák Piano Quintet was played with the able assistance of Samuel Fleiselman. These concerts have been very popular, and the programs presented have included much new and choice music. The series for next season will be pleasurably anticipated by those who have enjoyed the series just closed.

The juvenile department of the von Meyerinck School of Music gave a very interesting entertainment last Saturday afternoon before a large and delighted audience. The young performers, whose ages ranged from nine to twelve years, gave a varied program of vocal and instrumental numbers, as well as exhibitions of physical culture, club swinging and fancy drills, all coming in the regular work of the school. The young performers were Hazel Sexton, Paul Jiles, Aline Levy, Maud Conly, Wessie Skillen and Herbert von Meyerinck.

The school has issued invitations to an entertainment to be given by pupils of the dramatic department next Thursday in recital hall of the school. The program includes excerpts from the opera "Der Freischütz," with Misses Helen Heath and Mae Cullen in the principal parts, assisted by class members in chorus work, an exhibition of fencing by Mrs. B. M. McKay, the physical culture teacher, and Professor Tronchet, who has kindly consented to assist. A fancy dance by Miss Agnes Ahlman, one of Signora Matildita's class of students at the school, and a cantata for women's voices, "The Horns," by Hofmann, with solos by Maude Fay and Helen Heath. Fred Mariner will preside at the piano and Miss Gowan at the organ.

The pupils of Fräulein Lotte Siegel announce a recital for February 14, to be given at Sherman-Clay Hall, with a program of songs by Lassen, Mozart, Grieg and Leoncavallo.

The Sacramento Saturday Club had a "Shakespeare Day" on the afternoon of February 1, in which an essay by Mrs. W. E. Briggs, "Shakespeare in Music," was illustrated by Mrs. Robert Hawley and Miss Dierssen. Other numbers were given by M. Adler (violin), Mrs. J. Pausbach, Mrs. Emil Steinmann, Mrs. J. H. Coppersmith, Mrs. Albert Elkus, Miss May Carroll, Albert I. Elkus, Miss Eda Quire, Miss Florine Wenzel, Miss Rosina Rosin, Mrs. J. A. Moynahan, Mrs. Farrar, Miss Ruby Cooper, Miss Shepstone (flute), Miss Lulu Yoerk, Mrs. Frances Moeller, Mrs. E. A. Gilbert (violin), Mrs. C. G. Stever (violin), C. G. Stever (cello), and Mrs. Evelyn Griffiths. Mrs. W. E. Briggs was director for the day.

The Colonial Quartet recently sang Lehmann's "Daisy Chain" with great success before the Women's Club Convention at Golden Gate Hall. The quartet is composed of pupils of Mrs. Marriner-Campbell, under whose direction their work is carried on. Mrs. Campbell's pupils are doing much important work of late. Mrs. Louise Wright-McClure will sing for the Mills Club on "Walter Scott Day." Miss Delvalle and Miss Weston are to sing at a valentine party to be given at the Sorosis Club house by the ladies of the California Commandery, Knights Templar, on the eve of February 13, and at a recent musicale given Mrs. B. F. Norris, the following took part: Mrs. Birmingham, contralto; Miss Doane, soprano; Miss Grace Freeman, violinist, and Mr. Lienau, Mrs. Batchelder, accompanist.

MRS. A. WEDMORE JONES.

#### Joseph Baernstein in Demand.

**D**URING the week Mr. Baernstein has been invited by Mr. Damrosch to sing the bass parts in Schumann's "Paradise and the Peri" with the New York Oratorio Society; also the part of Titirel in the first act of Wagner's "Parsifal" at a large orchestral concert at Carnegie Hall.

Mr. Baernstein is again forced to decline the invitation to sing at an orchestral concert and Sullivan's "Golden Legend" at the Albany festival, on account of conflicting dates. This same thing happened a year ago at their spring festival, and in December just passed he was asked to sing in "The Messiah" on the 18th, but, having to sing in Saginaw, Mich., on the 17th, and Chicago, Ill., on the 19th, it was impossible for him to accept this engagement also, so the good people of Albany have something ahead to live for. Should the fourth attempt to secure Mr. Baernstein to sing in Albany be successful, there is no doubt that the people will turn out en masse to hear him. The work of Mr. Baernstein during the past season and the universal stamp of appreciation have placed him in the profession as the leading basso of America.

PAUL VOLKMAN IS COMPLIMENTED BY PADEREWSKI.—At the Waldorf-Astoria on Thursday evening last, when excerpts from Paderewski's opera "Manru" were given, the composer, who was present, made it a point to single out Mr. Volkmann and compliment him upon the rendering of his part. He indicated to Mr. Volkmann that he was much impressed with his interpretative ability, splendid phrasing and excellent tone production. Mr. Volkmann has just arranged to tour the principal cities with Mr. Bogart, who is to lecture on the opera "Manru." As was predicted in THE MUSICAL COURIER a few weeks ago, when he was heard at the recital of his teacher—Francis Fischer Powers—Mr. Volkmann will be at the top before long, as his tenor voice is one of rich quality.

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# MUSICAL PEOPLE

George S. Bush announces the removal of his studio from Norfolk, Va., Conservatory of Music to 100 Granby street.

Miss Ida M. Morse gave a pupils' recital last week at Omaha, Neb., to about 100 friends and parents of her pupils.

The regular monthly studio musicale by Samuel Richards Gaines and pupils was given at the studios, Detroit, Mich., January 29.

Miss Viola Sontag, assisted by Miss Ella Leonard, contralto, pupils of Albert S. Kramer, gave a piano recital at the Wisconsin Conservatory of Music, Milwaukee, Wis., on February 11.

A musicale is being arranged at Omaha, Neb., to take place early this month. The artists will be Joseph Gahm, Mr. Gareissen, Mrs. Neely, Mr. Manchester, Mr. Wright and Edward Gareissen.

The third of a series of concerts under the management of Mrs. E. E. Baker was given in the Whigam-Schubert Hall, Barberton, Ohio, recently, to the largest audience that had yet assembled.

A concert was given by Signor F. d'Auria and his pupils, assisted by Madame d'Auria, Mrs. Fitz-Gibbons, Miss Mae Elizabeth Stephens, Miss Thekla M. Pleins, Sol Hein and Allen F. Mason.

At Galesburg, Ill., on January 31, a large and appreciative audience greeted Miss Forrest Horrell, when she gave a vocal recital in Beecher Chapel. Miss Horrell is a teacher in the Knox Conservatory of Music.

The piano recital given by Miss Bessie Taylor Mellor at Marietta, Ohio, on the 1st, in which she was assisted by Prof. George Kruger, of the Cincinnati Conservatory, Harry Hart and Miss Myrtle Sibley, was a success.

Under the direction of Miss Julia Plumb, assisted by Mrs. Greenleaf, Mrs. Alice Drennen Robinson and other artists, supplemented by a carefully drilled chorus, a concert was given at Des Moines, Ia., last week. Mrs. Elizabeth D. Jones was accompanist.

A musicale was given at S. N. Noyes', West Newbury, Mass., recently. The participants were members of the Adelphi Orchestra, of this city, and the Pentucket Orchestra, of Haverhill. The program included numbers by Haydn, Schubert, Bendix, Grieg, von Weber and Mozart.

Some of the music class of Miss Hamme gave a recital January 30 at Wilmington, N. C. They were: Miss Olive Quinec, Miss Louise Corinthe, Miss Louise John, Misses French, Catlett, Parsley, Fishplate and Worth, Miss Ida Evans, Miss Margaret John, Miss Virginia Bailey and Miss E. Hall.

Mrs. Carrie A. Baily gave a class recital February 1 at Sioux City, Ia. Those taking part were Frank Trenery, Ella Bogen, Meta Gallagher, Mrs. L. L. Gable, Connie Yates, Jessie Kistle, Harry Howard, Isabel Cramer, Mabel Kueny, Grace Redmon, Miss Werni, Miss Mayhew, Mae Louise Bailey, Edwin Buehler, Ella Kueny, Clarence Conway, Mrs. W. Boyd and Mildred Hammond.

The music pupils of Ida A. Bundy held a meeting in her home at Grand Rapids, Mich., in January. The class selected the following officers: President, Charlie Blackford; vice-president, George Kahn; secretary, Vere Keel-

er; warden, Mabel Williams. Piano numbers were given by Hazel Green, Frankie Miller, Florence Campbell, Ada Hoogerhyde, Mabel Bank, Frances Millard and George Kahn.

Miss Alice Jane Roberts' piano pupils, Elmira, N. Y., assisted by R. T. Warlich, basso, and Miss S. C. Hoffman, soprano, gave a program on February 8. Mrs. Charles Frydenborg, Miss Emma Van Ness, Miss Sue Winifred Smith, Miss Florence Davis, Miss Emma Haviland, Miss Georgianna Palmer and Miss Martina Kenrick took part.

The New York Newsdealers' and Stationers' Protective and Benevolent Association held a John Swinton memorial meeting February 16 in the University Settlement Assembly Rooms. The Halevy Singing Society, L. Kramer, director; Joseph Dorn and Mrs. Elizabeth Daly were the soloists on the program.

At Seabreeze, Fla., a musicale under the direction of Roy P. Barker was given on February 7. The large and appreciative audience present was loud in its applause. F. H. Landolt, T. B. Hollinger, J. J. de Pool, Miss Spaulding, Miss Gertrude Stephens, Miss Genevieve Hesser, Miss Devereux, Miss Jones, Miss Etta M. Butz, Mrs. Spangler and Roy P. Barker took part.

The first of a series of studio recitals for solo work by her advanced pupils was given by Miss Louise Parker on February 7 in her studio, Kansas City, Mo. An audience of friends gave a cordial reception to the soloist of the day, Miss Sarah Elsa Reed, and the musicians assisting—Miss Beth Boright, 'cellist, and Miss Mildred Langworthy, soprano, pupil of Mrs. W. G. Hawes. The accompaniments were acceptably performed by Mrs. W. B. Nickels and Miss Parker.

The management of the Conservatory of Music, Ithaca, N. Y., received the following acceptances from directors of conservatories throughout the country to attend the anniversary day exercises on February 11: Ossian E. Mills, treasurer of the New England Conservatory of Music, and founder of the Sinfonia Fraternita; Gilbert Reynolds Combs, director of the Broad Street Conservatory of Music, Philadelphia, Pa.; Dr. Eberhardt, director of the Grand Conservatory of Music, New York; E. C. Sterling, director of the College of Music, Cincinnati, Ohio, and Ralph H. Pendleton, of Boston, Mass., grand secretary of the Sinfonia Fraternita.

## Breitner-Schulz Chamber Music Concert.

LUDOVIC BREITNER, pianist; Mrs. Ludovic Breitner, violinist, and Leo Schulz, 'cellist, gave the first of two chamber music concerts at Knabe Hall last Thursday evening. The program, a charming one, included Dvorák's "Dumky" Trio, the Schumann Sonata, for piano and violin, op. 121, and the Brahms, op. 101. As the "Dumky" Trio is op. 90 of Dvorák's published works, it will be noted that the compositions were written by the composers when they had reached the full powers of maturity. The Dvorák Trio is one which both the musician and the layman may enjoy together, for in it the composer resorts to no technical intricacies, but tells a simple story, rather many simple stories, in which the folklore of the people abounds. The Breitners and Mr. Schulz performed the trio delightfully, throughout enhancing the plaintive, appealing melodies.

Mr. and Mrs. Breitner played the Schumann Sonata with that sympathetic insight that has made their playing so agreeable to their admirers. Particularly Mr. Breitner, at the piano, gave a strong and at the same time a highly artistic performance. The Brahms Trio, played by the three artists, is one of that composer's strongest works, a work it may be said in which he reveals both scholarly workmanship and symmetry. There is not a bar too much in one of the four movements. The next concert in the series is announced for Thursday evening, March 6.

## THE WETZLER SYMPHONY CONCERT.

LAST Sunday afternoon Carnegie Hall was very well filled to hear the first Sunday Symphony concert conducted by Herman Hans Wetzler. This was the program:

Overture, Le Nozze di Figaro.....Mozart  
Orchestra.  
Aria from The Seasons.....Haydn  
Mr. Bispham.  
Symphonic Poem, Orpheus.....Liszt  
Orchestra.  
Kennst du das Land?.....Liszt  
Mrs. Black.  
Quand ero paggio, from Falstaff.....Verdi  
Drink to Me Only With Thine Eyes.....Old English  
Killiecrankie.....Wetzler  
Mr. Bispham.  
Vorspiel und Liebestod, from Tristan und Isolde.....Wagner

That Wetzler has the powers of a conductor of large instrumental numbers was proven at the very outset. There was in his attitude and beat a thorough command of his forces which he never allowed to escape him.

The Mozart overture was gracious in phrasing and winning in interpretation, with all its daintiness kept fresh; the accents were carefully placed, and altogether the Stimmung was the treasured one, "Aus dem Zopf."

Liszt's stirring symphonic poem, "Orpheus," sounded the big note, and here the climaxes were carefully graded and very effective. And in the "Tristan und Isolde" Vorspiel and "Liebestod" the several emotional points were made with great care and no hesitation of meaning. Wetzler does not believe in hurrying through the prelude as it is so often done, but at a more moderate tempo he achieves climaxes and with much more clarity of thematic exposition. Throughout he kept the tone of his orchestra well balanced and never forced it to strident results.

His song "Killiecrankie" was so well received that it had to be repeated. It is very effective and unconventional.

The orchestra played very well, and its conductor made the most of all his opportunities. In addition to his other commendable traits Wetzler is happily free from all mannerisms which mar the movements of most conductors.

## ARTHUR HARTMAN IN LEIPSI.

THE greatest violin success of the year was achieved by young Hartman in his two concerts here, and against such men as Sauret, Sarasate and Berber. Hartman played Tschaiakowsky and Lalo at his first concert, at which Winderstein and his orchestra furnished the somewhat unequal accompaniments. Technical finish, power, passion and intimate knowledge of tonal contrasts were absolute in the opening allegro of the Tschaiakowsky Concerto. The "Canzonetta" was sung with charming purity, and the finale did not suffer because of judicious cuts, as the constantly recurring D major theme is treated rather meagrely as regards variety, and the movement is spun out to unseemly lengths. The Lalo Concerto in F major received a dashing reading, and here the soloist had good support from Winderstein, who would do well in explaining to the brass the various definitions regarding that elusive term known as piano.

The second concert brought Hartman such an ovation as is seldom witnessed in Leipzig. He played concertos of Wieniawski and Vieuxtemps (both in D minor), Bach, Prelude and Fugue (violin solo), and lesser compositions by Guiraud, Halvorsen, Auer, &c. After this taxing program four encores were responded to, and finally let it be said, that with such a rare combination of qualities, embracing technique, tone, temperament, and, above all, fine musical sensibility, Arthur Hartman should be assured of a position of the highest distinction. Berlin, Vienna and Budapest gave the young artist a like reception as was accorded him here.

LEIPSI, January 23, 1902.

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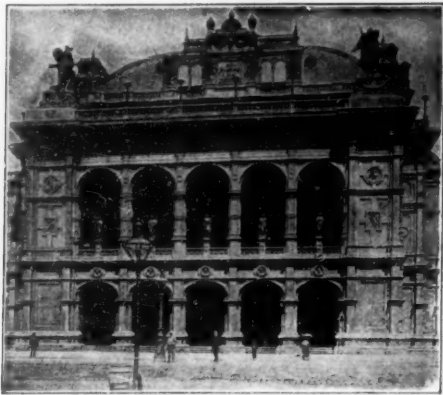
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VIENNA, JANUARY 23, 1902.

WE have been sitting at the feet of Gamaliel for one week, but have been unable to satisfy our desire for ascertaining in order to afford the readers of THE MUSICAL COURIER the opportunity of learning just what the sage thinks of G. Mahler's Fourth Symphony. The critics have finally made up their minds to deliver their weighty opinions to an expectant public. The *Tagblatt* published a feuilleton, with an illustrious signature. It was admirably written. But his verdict—rather tentative. What are the erudites afraid of? Posterity or only Herr Gustav Mahler, Kaiser Königlich Hof Opera Dirigent? The feuilleton contains an allegorical sketch or epitome of the symphony; the composer himself disclaims all program intentions. Nevertheless, it is charming to be entertained with tales of Love driving shadowy horses, of sylphs and dancers and fairy children, while graphic descriptions of scenes from darker regions carry with them their own gloomy interests.

Not having been distinctly told just what to believe of the first performance, Vienna massed to the second on Monday, January 20. The Grosser Musikverein Saal was crowded and enthusiastic when the Viennese idol stepped forth to greet his adorers. The first number on the program was his "Klagende Lied," for solo voices, chorus and orchestra. Singers from the opera and the orchestra were forwarded for the occasion, so that the patrons of the Hof Opera were forced to content themselves with an evening of ballet, to the accompaniment of substitutes. The "Klagende Lied" is founded on the weird story of a wicked king who kills his brother and marries the latter's bereaved betrothed. A strolling musician finds (many years later) a bone of the murdered man and makes of it a flute on which he plays at the court of the unholy monarch. But the little instrument tells the gruesome tale, and death and destruction follow. In writing his "Klagende Lied" Mahler has occasionally forgotten what he had read in the scores of other composers. In those moments he has arisen high. Indeed, there are heroic climaxes in the work, and we feel, notwithstanding the Fourth Symphony and other crimes, that the depth and the originality of Mahler, the conductor, have their true counterpart in the work of Mahler, the composer. Shall he go unpunished? The paternity of many of his themes and effects is shamelessly evident. The most rabid Wagnerite would cry a halt. Shall nothing or almost nothing but ever weakening solutions of "Walküre" "Tristan," "Siegfried" be served to us again?

In the "Klagende Lied" fragments of the "Walküre" prelude the sword motive. Brunnhilde's cry, the Ride, the Potion Scene ("Tristan") Siegfried riotously seek one another, like Indians fighting for neutral ground that they may smoke a pipe of peace.

The instrumentation is sometimes peculiar and resembles that of the G major Symphony. From the extremities of the orchestral register piccolo and bass tuba strive to meet. Though the presence of no intervening instrument exists to prevent this union or an approach, they fail to accomplish it. They cannot get any nearer to each other, and then failure is at the same time piteous and maddening. What are these new intervals invented by Herr Mahler? For harshness and a non-resolving quality they never have been and we hope never will be rivaled. The other day a young musician naively observed that if Mahler would only eliminate the ugliness from his compositions there would be something to them. To anyone who has heard the Fourth Symphony and the "Klagende Lied" the remark is so pregnant with truth as to have seemed worthy of quotation. Like lambs being led to the slaughter, and gaily, the singers wore their sacrificial ribbons. They must have known what was expected of them, and surely they had rehearsed, though how such a thing could have been sung more than once by any human voice without serious permanent injury passes the feeble understanding of the laymen.

As at its first performance the G major Symphony was differently received by different sections, or shall we say factions, of the audience. Some persons shrieked for joy and stamped their feet; others indignantly went to sleep; others still smiled superiorly; others looked on apologetically, as if they hoped, but were not quite sure, that they themselves had not lost consciousness or the use of reason.

The Fourth Mahler Symphony cannot be looked upon as an indisposition as long the Kaiser Königlich Hof Opera musicians as willingly earn their salaries and pensions by playing it as any other music, and while the audiences are not tied down to their seats and listening is not necessarily fatal to life or sanity. Mahler, as has been frequently repeated, is undoubtedly a great director, but his stage presence is peculiar. His manners even more so. When he has had as much applause as he thinks good for himself he taps loudly on the desk and compels silence in the house.

On January 14 the Hungarian violinist Arthur Hartmann gave a concert in the Kleiner Musikverein Saal. He played with excellent technic and fine musical feeling the Wieniawski D minor Concerto. It is a matter of sincere regret that the young artist was obliged to limit his abandon to the requirements of an insufficient, unelastic piano accompaniment. His virtuosity evidently demands the broader scope which the sustaining of an orchestra alone can give. Nevertheless, he played the Wieniawski in such a way as to prove conclusively that he has much in reserve. The Bach numbers for violin solo further demonstrated it. Mr. Hartmann played them à la virtuoso, but more than this, with deep feeling and an admirable leading of the voices. His repose in these pieces showed that he has full command of his resources. There was a slight change at the end of the program. Instead of Halvorsen's "Chant de Veslemoy," as announced, Mr. Hartmann played the Romance of Svendsen, which he declaimed with dramatic force.

The young Hungarian was well received, and responded with several encores. The results of the first concert have warranted announcing a second, which will occur on Wednesday, the 28th.

On Sunday, the 19th, Sauer played the "Emperor" Concerto with the Gesellschaft's Orchestra, under the direction of Ferdinand Löwe. The concert was unusually well attended, the audience enthusiastic, Sauer in heroic mood. Indeed, it was not the Sauer of the recital some weeks back, but the Sauer of the celebrated American tour, the Sauer of the G major Beethoven Sonata and other memorable performances. His reading of the "Emperor" was simply gigantic, although some might quarrel with his

rather abrupt changes of tempo. Possibly these did slightly mar the general effect, but presumably Sauer has a right to his own taste in the matter. The poor little Bösendorfer grand sighed and groaned under the immensity of the task imposed on it, but bravely gave out its fullest sonority under the touch of the master. It is indubitably true that Sauer's pianissimos are a thing to revel in joy over. His scales and passage playing would glorify even a Czerny study!

The Singverein gave a capella a Bach motet, "Fear Not," and "Vineta" and "Beherzigung" of Brahms. Then, with full orchestra accompaniment, the Brahms "Schicksalslied." These were all well given, though the first sopranos are rather too predominating—a thing all the more disagreeable as they have a tendency to flatten.

Sauer's book, "Meine Welt," is still exciting considerable interest in Vienna. In our humble opinion it is worth all the stir it is creating, and more, and some local writers who are cudgeling their brains and unconsciously advertising the book by their labored witticisms are doing a good work, for which—may they be rewarded!

Little Miss Geyer's phenomenal success has induced Mr. Rosé, who is managing her appearance in Vienna, to announce another concert. If she again fills the Grosser Saal, as she did on both preceding occasions, it will be the third time within a few weeks, an unusual record here.

The Leschetizky class held the first of their bi-monthly semi-public performances on Wednesday, January 22. A number of pieces by ancient, but many more by contemporary, composers were played, some indifferently, some acceptably, some very well. But the interest centred on the darling of the class, the wonder-boy of eight, who has already composed, even for orchestra, who modulates and improvises much better than his classmates three times his age, and who, though his feet do not reach the pedals, and little hands barely grasp an octave, plays Chopin nocturnes like an artist, which he certainly is, and Bach fugues and inventions à la virtuose. Miecio Horsyowski cannot remember a time in his short life when he did not play. Of course, he has absolute pitch and a magnificent sense of rhythm, and an abnormal finger facility, and a concentration of mind and purpose that many a grown man might envy; but he has more than and above all this, an innate love of and reverence for beauty. And he knows where to find the lovely goddess and how to make her seen of others. It is impossible to look at this child and not recognize genius of a high order, a genius which breaks forth even in his healthy, childish games. The little prodigy will give a concert some time in February.

Other events of interest in the near future are d'Albert's second recital, the evening of Strauss songs and on January 28 Martinus Sieveking concert, with orchestra.

G. S. L.

AMY MURRAY.—Miss Amy Murray, the Scottish recital singer, has returned from her Western tour and is now filling engagements in New York State. Following are some extracts of recent reports of her recitals:

The charming personality of Miss Murray, her full, rich voice, and her theme, all combine to enthral even the most careless listener. Her bits of song, enhanced by gesture and facial expression, gave one a glimpse of that land of song and romance.—Daily News, Benton Harbor, Mich.

It was Bethune's "O Sing to Me the Auld Scots Sanga." The words are familiar, but the effect was the gift of the singer. The value of a ballad or folksong depends on the personality of the one who sings it. There is an elusive quality, not taught in the schools, because it measures the heartbeats of a people, breathing their joys and sorrows, the glories of the past, the aspirations of the future. Miss Murray has this quality in very high degree.—Oswego (N. Y.) Daily Palladium.

Miss Murray's February dates include Goshen, N. Y., February 6; Warwick, N. Y., February 7; St. Mark's Students' Club (New York city), February 8. The Kosmos Club, of Brooklyn, at home of Mrs. Lyon, 170 New York avenue, on February 11.



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H. E. KREHBIEL, in *New York Tribune*, January 8, 1902.

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F. N. R. MARTINEZ, in *New York World*, January 8, 1902.

BALDWIN PIANO USED.



# Music in Brooklyn.

## Concert by the Venth-Kronold Quartet.

FOR the fourth time this season a large audience assembled at Wissner Hall to enjoy a concert by the Venth-Kronold String Quartet. As at the previous concert, the program for last Monday evening (February 10) included compositions by Carl Venth, the first violinist and leader of the quartet. These compositions, entitled by the composer character sketches, and named respectively "Christmas Adoration," "Reverie" and "Scherzo," were played between two favorites in the literature of chamber music, namely, the Rubinstein Quartet in G minor and the noble Piano Quintet by Schumann. Mr. Venth's new works, written for string quartet and piano, although played consecutively at the concert, are disconnected, but performed as they were they fitted well together and afforded a good contrast in theme and style. The part for the piano is of a minor character, but what little was required was sympathetically played by William E. Bassett, a teacher in the Bertä Grosse-Thomason School for Piano. "Christmas Adoration" would be heard even to better advantage if the piano part was played upon the organ. The themes are churchly and in writing the composer was inspired by sublime ideals, for the thoughts of ecstatic worship of the Redeemer are strongly set forth. The second piece, "Reverie," is a little work of totally different style, still showing some originality and charm in construction. The "Scherzo" is a dazzling little bit, and it was withal brilliantly played. These pieces were received with great applause, and the composer was recalled several times.

Messrs. Venth and Kronold and their associates performed the Rubinstein Quartet like the excellent musicians that they are. August Arnold, a veteran pianist and teacher, played the piano part in the Schumann Quintet, and the audience sat again under the spell of this masterpiece. "A world of music in itself," as Mr. Kronold, the cellist, remarked to a friend after the concert.

Mr. Venth, by the way, is coming into his own at last. Although a German by birth, he has lived in this country for twenty-three years and is an American citizen, and it is as an American citizen that he was first introduced as a composer. Here in Brooklyn, where Mr. Venth has resided for many years, his talents are being recognized. The Brooklyn Institute, thanks to the director, Franklin W. Hooper, will present next autumn Mr. Venth's song cycle, "Hiawatha's Wooing." The text has been arranged by Henry E. Hard, principal of Public School No. 109, from Longfellow's poem. The cycle is for four voices—soprano, contralto, tenor and basso, and is dramatic in character. Mr. Hard has also written the libretto of a one act opera from Elizabeth Stuart Phelps' tragic story, "Jack the Fisherman." Mr. Venth is the composer of the score. The librettist and composer have not yet agreed upon a title for the new opera. "Jack the Fisherman" will hardly be selected. When the matter of

a title is settled, Messrs. Venth and Hard will endeavor to have the opera performed. This is not Mr. Venth's first venture into the realm of operatic music, he having written a comic and also a romantic opera. His music is marked for its spontaneity and strong Northern coloring. As a teacher of the violin Mr. Venth belongs in the front rank. Miss George, a daughter of the late Henry George, is among the pupils at the Venth Violin School this winter.

## APOLLO CLUB CONCERT.

The midwinter concert by the Brooklyn Apollo Club attracted the usual invitation audience to the Academy of Music last Tuesday night (February 11), Shrove Tuesday. Mrs. Mary Hissem de Moss and Leo Schulz were the soloists. Mr. Brewer conducted. Doubtless moved by the criticisms of the songs sung at the December concert, Mr. Brewer was determined to put some decent works upon the program for the February concert, and he is to be congratulated for two such choruses as Joseph Mosenthal's setting of Bryant's "Thanatopsis" and "Land Sighting." Grieg. Both the Brooklyn Arion and Brooklyn Saengerbund have sung the Grieg chorus at concerts in Brooklyn. "Thanatopsis" was written by Mr. Mosenthal for the twenty-fifth anniversary of the Mendelssohn Glee Club, of New York. There is an incidental solo for baritone, and this at the Brooklyn concert was sung by Henry S. Brown. William L. Richardson sang the incidental solo in Grieg's "Land Sighting." Hugh E. Williams sang the baritone solo in the old Welsh air, "All Through the Night," which Mr. Brewer harmonized for the club. The other choral numbers of the evening were "The Close of Day," Nessler; "Sunday On the Ocean," Heinze; "The Streets of Rome," Baldamus, and "The Legend of Heinz von Stein," by Thayer. The incidental solos by members of the club were well sung, that by Mr. Williams being particularly fine.

Mrs. de Moss sang two groups of familiar songs, "Mein Lieb ist Grün," Brahms; "Songs My Mother Taught Me," Dvorák; "Spring," Tosti; "Aus Meinen Grossen Schmerzen," Franz; "The Thistle," Maud Valerie White. In addition she sang two encores. Her sweet, pure voice and refined style made her singing as enjoyable as ever. Mr. Schulz played the beautiful, devotional "Kol Nidrei," by Bruch; a Berceuse, by Aleneff, and "At the Fountain," by Popper. He, too, was compelled to add extra numbers, and he played them, as well as his program selections, with that finish and musicianship we expect of an artist of his rank. Bruno Huhn played highly musical and sympathetic accompaniments for Mr. Schulz.

## HOADLEY MUSICAL SOCIETY.

Among other interesting entertainments given in Brooklyn on the evening of Shrove Tuesday the writer includes the concert at the Germania Club by the Hoadley Musical Society. An amateur orchestra, under the direction of Theodore John, played selections by Grieg, Czibulka, Lentner, von Suppe, Halévy and Thomas. William King played violin solos by Vieuxtemps, Thomé and Bohm.

Pupils of Madame Bertä Grosse-Thomason, assisted by William Goeringer, violinist, played this program at the fourth musical meeting in Brooklyn:

Scarf Dance.....	Chaminade
Gusie Ohly,	
Ménuet.....	Mozart-Schulhoff
Dora Brennecke,	
Piano, Barcarolle.....	Edith Burnham
Vocal, Love's Calendar.....	Edith Burnham
Mrs. E. Burnham,	

Ich Liebe Dich.....	Grieg
Adele Koch,	
Song to the Evening Star.....	Wagner-Low
Daisy Woods,	
Violin and piano, Romanze.....	Edith Burnham
Mrs. Burnham and Mr. Goeringer,	
Ménuet de la Mariée.....	Thomé
Edna Shepard,	
Romanze in E flat.....	Rubinstein
Louise T. Dittmas,	
Violin and piano, Two Movements from Sonata, op. 8.....	Grieg
Belle Perkins and Mr. Goeringer,	

The meeting was held at Madame Thomason's residence, 61 Tompkins place, corner of Degraw street, and was enjoyed by the usual select company.

## TROETSCHER ORGAN RECITAL.

Three new compositions were played by Hugo Troetscher at his last organ recital in the German Evangelical Church on Schermerhorn street on the evening of February 10. The new works were "Fantaisie Dialogue," by Böellman; the Intermezzo from an unfamiliar Sonata by the late Josef Rheinberger, and a melody in B flat by Jonas. The Böellman proved quite effective and melodious. The Intermezzo is from Rheinberger's Twentieth Sonata, and from what was heard of this one movement the Sonata is one of the profoundest and most beautiful of the German composer's published works. The Jonas melody is rather pretty, and the accompaniment is one all good musicians will enjoy playing. The remainder of selections heard at the recital were from the compositions of Bach, Wagner, Neustedt, Mendelssohn and Widor, a good list and harmoniously arranged. Throughout the evening Mr. Troetscher played with skill and musical feeling. Mrs. Katherine Noack-Fiqué, the assisting vocalist, sang "With Verdure Clad," from Haydn's "Creation"; "Thou Art My All," by Brodsky, and a Rheinish Serenade (Old German). This charming singer was in good voice and delighted the large congregation with her sincere and sympathetic singing. Mr. Troetscher's next recital will be given on March 10, and on that occasion he will have the assistance of Mrs. Alexander Rihm, soprano, and Arthur Melvin Taylor, violinist.

## VON KLENNER PUPIL SINGS AT THE MONTAUK CLUB.

Miss Kathleen Howard, the young and talented contralto from Buffalo, sang at the musicale given at the Montauk Club last Thursday evening. Miss Howard is spending the winter in New York, studying with Mme. Evans von Klenner. She has sung at several important concerts, and from all sides one hears flattering reports of her singing, her voice and her presence.

Reports of the Young People's Symphony concert last Saturday afternoon and the concert by the Boston Symphony Orchestra last Monday evening will be found in other columns. Augusta Cottlow was the soloist at the Saturday concert, and Fritz Kreisler at that by the Boston Symphony Orchestra. Both concerts were given at the Academy of Music, under auspices of the Brooklyn Institute.

## MARCH A MUSICAL MONTH IN BROOKLYN.

March is to be a musical month in Brooklyn this year. Besides the final visit from the Boston Symphony Orchestra for this season there will be concerts by the Brooklyn Arion, a piano recital by Paderewski, and a performance of Paderewski's opera "Manru." The opera is announced for Thursday evening, March 20, and piano recital Monday evening, March 31. All of these events will be given by the Brooklyn Institute. As "Manru" is the first opera ever performed under auspices of the institute, it will be inter-

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esting to watch the attitude of the "hardshell" saints who applaud "wicked" arias from operas at concerts, and yet deem it sinful to attend opera or encourage its performance. The story of "Manru" is far from being a Sunday school tale, but it is infinitely cleaner than that of many popular operatic works. There is no reason in the world why the music department of the Brooklyn Institute should not give opera. The shabby Academy of Music could be made attractive, for, after all, in the matter of acoustics it is a fine auditorium, far better for opera and concerts than that huge barn, the Metropolitan Opera House.

#### A Successful Tour.

MISS HENRIETTE WEBER, the pianist, and Charles Russell, cellist, recently returned from a short recital tour which, judging from the press notices, was very successful.

Following are some of the press comments of the playing of these two young artists:

The Russell-Weber concert, held last night in Association Hall, under the patronage of Mayor and Mrs. Hendrie, was well attended, and was a rare treat to lovers of good music. The audience was composed largely of local talent and teachers, and the applause, which was not stinted, spoke well for the players, who had to respond to several encores. The playing of Charles Russell showed great control of his instrument, and much expression in his rendition of his difficult numbers. His purity and richness of tone were well sustained, and showed great taste and fine interpretation of his well-chosen numbers. Hamilton has, indeed, good reason to feel proud that she has such a talented son.

Miss Henriette Weber is a remarkable player, of much taste and artistic ability, and whose greatest charm is the entire absence of affectation. Her unassuming manner, coupled with her great ability, quite won her audience. All her numbers showed excellent treatment, and the fourth one especially, which called for much variety, showed her to be quite at home at the instrument of which she is master, and bore evidence to the truth of the flattering advance notices, which, if anything, did not tell the whole truth about her.—Hamilton (Canada) Evening Times, February 5, 1902.

In her solo work Miss Weber is broadening, as her treatment of Schubert shows. Her touch is firm and confident and her interpretation of the various schools of which she gave examples was good. The Paderewski selection was strongly colored and the Spinning Song of Mendelssohn delicately and artistically tinted.

Mr. Russell made many additional friends by his excellent work, and whether in duet or solo work, what he did was easily and skillfully done. His reputation as a cellist of the first rank was easily upheld. The duet work was a study worth the closest attention of the student of expression, the sympathy between the performers being remarkable. Mr. Russell rendered the difficult selections of his part of the program with apparently the same ease and skill that distinguished the lighter numbers. His "Abendlied" was very skillfully handled. The closing Fantasia was well worth special attention, the intermezzo being charmingly rendered.—Columbus (Ohio) Press, February 9, 1902.

Miss Weber shows great improvement, not alone in her solos, but in delicate and sympathetic accompanying. I think I have scarcely ever known a more notable advance in a year's work than Miss Weber clearly proved in her playing in this concert. She played with superb confidence, perfect defiance of technical difficulties, delicate staccato phrases, caressing legatos and strong, heavy extended chord playing, which conveys to you that she is telling you just what the composer meant. There is considerable originality in her readings, giving a soupçon of caviare and pepper where we had learned to look for tea and toast. Mr. Russell has what I call an exceptionally musical quality in his tones and plays with extreme refinement. The advance notices of this young cellist prepared the way for expectations which were fully justified. Each number brought evidences of admiration from the audience.—Ohio State Journal, February 9, 1902.

#### INGA HOEGSBRO.

A PIANIST who is making herself favorably known here is Inga Hoegsbro. Coming from Denmark four years ago, a graduate of the Copenhagen Conservatory, she soon found that a musical education alone was not sufficient to make her a successful pianist and teacher, and she was also corroborated in her opinion by her stay here that New York is the only place in the world where one can learn technic. She at once went to Mrs. Virgil's school and studied there a year, as she imagined that would be the quickest way to acquire it.

From there she went to Miss Kate Chittenden for a year and received her certificate from her school and was then



INGA HOEGSBRO.

able to teach the synthetic method. Not satisfied with these two methods she went to Oscar Nadeau, who taught her his and Dr. Mason's method. Since then she has continued her studies with him. She also studied with Arthur Stahlschmidt, who taught her a little of the Leschetizky method. At present she is preparing for her second certificate under Mrs. Virgil.

Miss Hoegsbro now feels that she knows something of technic, having made that a special study for four years. By technic she does not mean to be able to play one thousand notes in a minute mechanically; no, but by studying all pieces, studies and exercises in all possible different ways with all kinds of touches.

She thinks everyone who desires to be a thoroughly good teacher ought to study all the time, and take up different methods, as that makes one a broader teacher and helps one to be able to tell pupils how to practice.

She has a number of very talented pupils, among them Deborah Prokesch, Lillian Schubitz, May Gallagher, Madeleine Luchetti, Mildred McCormick, Lena Brod and Mabel Besthoff (six years old); these all some day will be heard of in the musical world.

In her work Miss Hoegsbro first of all tries to please and interest her pupils. If a teacher once has got their confidence she can get them to do the technical part as well as the musical, and while gaining their love and interest be true and honest toward them and make everything clear to their understanding. Miss Hoegsbro's studio is in Carnegie Hall.

#### PROFESSOR IVES LEAVES ADELAIDE UNIVERSITY.

THE following communication, following an article published in THE MUSICAL COURIER last week, explains itself:

UNIVERSITY OF ADELAIDE,  
SOUTH AUSTRALIA, August 8, 1901.

Editors The Musical Courier:

Many of your readers may be surprised to learn that I am leaving this university in December. I am unable to give any reasons for this, save that I have conscientiously and firmly persevered in those lines of work which my training and experience have taught me to be conducive to the best interests of musical culture in South Australia.

It may be well for gentlemen holding positions in your country to pause before giving up their prospects to accept positions in these colonies, with such risky conditions of tenure as those of professorships in this university, which may be terminated on six months' notice, without cause assigned.

The management of the university is vested in a council composed of gentlemen representative of legal, medical and almost every other calling, except music. None have knowledge of or sympathy with musical work, yet they will unwisely insist upon interfering with the conduct of affairs which demand special training, interest and aptitude. Unwilling to recognize this, in their pride of power they hesitate not to discountenance any artistic work that strives to reach above the commonplace. To show preference for or sympathy with anything that has been done in music since the days of Bach and Handel seems highly dangerous, while to express modern views on the true functions of a colonial university is suicidal.

By all truly earnest and capable musicians I shall, no doubt, be understood. To be merely able or successful in one's work will not insure that appreciation and encouragement without which real enthusiasm cannot exist. Nor will these features insure permanency of position, even if one has (as in my own case) been assured by the colony's representative in London, when making the appointment, that such would be the case. The university council claim that the Agent-General had no power to make such misrepresentation to candidates.

I am sending to T. L. Southgate, honorary secretary of the Union of Graduates in Music of Great Britain, 130 Fleet street, copies of the voluminous correspondence that has appeared in the press here, which will show the state of public feeling about the matter.

A glance through it will enable your readers to perceive whether my warning has a sufficient basis of justification.

Finally, I may add that my experience is not the first of its kind among Australian university professors.

I have the honor to be, sir, yours faithfully,

J. IVES, Mus. Bac. Cantab.,  
Elder Professor of Music.

The correspondence published by the press at Adelaide is, as Professor Ives avers, voluminous, and to publish it all would require pages of THE MUSICAL COURIER. At this time space will not allow of reproduction of all these articles and letters. Professor Ives writes like a man who is thoroughly in earnest, and as one who understands musical conditions at the Antipodes.

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Still it is one thing to go through in a perfunctory way a set of studies such as these, with little thought or conception of their true practical value, or of how they may be used to advantage in helping to cure some finger infirmity; and quite another to reach by a conscientious and discreet use of them a certain degree of fairly ripe scholarship, technical and intellectual.

To gain this latter end the student must have careful guidance, and the aid of a well poised judgment as to what he should or should not do. But of paramount consideration is the fact that the edition which he uses as his text book must be free from error of any description; must consequently be subject to the most careful preparation, and must contain such emendations, such notes of suggestion and elucidation as only a thoroughly comprehensive and intelligent mind can give.

This end is attained as nearly as human effort and diligence render it possible by the publication, on the part of the B. F. Wood Music Company, of Boston, of a new edition of Cramer, entitled "Sixty Selected Pianoforte Studies," by J. B. Cramer, enlarged and revised with preface, fingering, marks of execution and explanatory notes by Hans von Bülow.

It would be idle to laud the work of the great von Bülow, whose editing of these studies, as he himself expressly states, is based upon a criticism of many other editions previously brought out. His purpose is threefold:

First, to maintain that systematic order of succession which is all important in continuous study. Second, to pursue some definite technical aim, and by introducing variety into work of like character to give at the same time, refreshing stimulus and advancement to the pupil. Finally, to introduce that method of fingering which will enable the pupil not only to play as easily upon the black keys as upon the white but also to attain to a mastery of the many possible combinations of white and black keys.

Von Bülow has done his work well. So well, in fact, that the onus of responsibility for the best use of Cramer's Studies rests upon the common sense of the teacher and the co-operation of the pupil. The B. F. Wood Music Company edition, the latest and most modern of all others, is the first American edition of the complete sixty studies edited by von Bülow, combining the fifty of the first edition with the ten others added in the third edition.

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This, in all points, most excellent modern edition should appeal to every student whose aim is to produce the very best, and should also find its place in every well equipped musical library.

## Herbert Witherspoon.

HERE are some of Herbert Witherspoon's recent press notices which were received too late for publication last week:

Herbert Witherspoon, of New York, possesses a glorious baritone voice that rolled out splendidly rich and full in everything that he sang. It is a rather unusual voice of long range and smooth quality, and Mr. Witherspoon sings always as an artist.—Detroit Journal, January 29, 1902.

A fine, big, athletic looking chap, standing 6 feet 2, is Herbert Witherspoon, whose splendid baritone is well in keeping with his appearance. Mr. Witherspoon was exceedingly happy in his selection of songs, and in addition to the resonant, pure quality of his voice, he sings with much dramatic spirit.—Detroit Evening News, January 29, 1902.

Of Herbert Witherspoon, basso, of New York, it is necessary to say little. All have voices of exceptional merit, and their selections were tuneful and won great applause. To Mr. Witherspoon especially belongs credit, although to speak slightly of any would be folly. Not a little was added to the pleasure of listening to the artists by the easy and graceful manner with which all conducted themselves while on the stage.—Detroit Tribune, January 29.

The basso, Herbert Witherspoon, received a spontaneous welcome when he stepped on the stage, and his voice seems to have lost none of the power that his friends have recognized in it before. His group of songs included the one about the pessimistic Hungarian who cared for nothing after the battle of Mohacs field had taken place. However much one may deplore the system of philosophy set forth in the song, Mr. Witherspoon's interpretation of it was delightful, and he won a well deserved encore.—Detroit Free Press, January 29.

The basso, Herbert Witherspoon, received a warm welcome as he appeared on the stage, and he sang a group of three songs, as well as several solos in the cantata, with great dramatic force and power.—Detroit To-Day, January 29, 1902.

Mr. Witherspoon delighted his listeners with vocal selections of beauty and variety. His voice is a rich basso, and neither temperament nor technic is lacking in his interpretations. A little gem by E. R. Park, entitled "Memory," so charmed the audience that special requests were sent behind the scenes for a repetition of the song. This was kindly granted by Mr. Witherspoon. He was repeatedly encored.—Atlanta Journal, November 27, 1901.

Mr. Witherspoon, the basso, did his work well. His voice is not of a particularly robust character, but it is round and full and very even throughout its entire register. It is capable of considerable depth, as was evidenced last night, in his rendering of the last few lines of the aria, "Rolling in Foaming Billows." Mr. Witherspoon enunciates very clearly and distinctly, and it is consequently a pleasure to listen to him. In the third part of the oratorio he took the part of Adam, and gave a finished interpretation of the solos falling to that personage.—Montreal Daily Star, January 23, 1902.

The third part of the oratorio depends almost entirely upon the soprano and basso, who have a duet as Adam and Eve. It was beautifully rendered, especially "The Dew-dropping Morn," which was greeted with much applause.

Mr. Witherspoon was the basso, and took the parts of Raphael and Adam. He pronounces his words clearly, and has an excellent tone.

These qualities came out in his interpretation of the difficult descriptive passages that occur in his part. Thus, in "And God Said, Let the Earth Bring Forth," he has a recitative recounting in somewhat quaint language the animal creation, and in "Rolling in Foaming Billows" there is the sharp contrast of the "boisterous sea" and the "limpid brook." Mr. Witherspoon succeeded in both, and conveyed the idea as much by his rendering as by the words.—Montreal Gazette, January 25.

Herbert Witherspoon, who had already made a favorable impression in Montreal, is a basso, but not a basso profundo, and the worm with his long dimension and sinuous trace suffered a little in consequence. Otherwise Mr. Witherspoon was the triumph of the evening, and in all passages that did not require, like "The Worm" and "By Heavy Beasts," a very imposing lower register, he gave a performance that has seldom been bettered in this city.—Montreal Daily Herald, January 23.

The part of the high priest Ozias was given to Herbert Witherspoon, who sang it faithfully and intelligently.—Boston Herald, January 27 (Chadwick's "Judith").

Herbert Witherspoon was excellent in the solos of Ozias, particularly in his number at the opening of the third act, "The Sun, Up O'er the East."—Boston Daily Advertiser, January 27.

Mr. Witherspoon's bass voice was heard to advantage in the Ozias music. His opening solo, his part in the duet, "In Jehovah Trust," and later in the duet and chorus, "When the Hour Cometh," were effective in every way. He sang easily and tunefully and his performance throughout gave great pleasure.—Boston Globe, January 27.

## REPETITIONS AT THE OPERA.

WITH the exception of "Manru," which is elsewhere reviewed, last week at the opera was one of repetitions. Tuesday evening was a subscription performance instead of Ash Wednesday. "Die Walküre" was given, and as Ternina could not appear Madame Reuss-Belce took her place at a few hours' notice. Her Brünnhilde proved to be a sterling impersonation, clearly characterized and dramatically sung. She was particularly strong in the third act, where her intense sympathy with the situation and her emotional singing made a profound impression. Wednesday, "Carmen"; Friday, "Manru"; Saturday afternoon, "Aida," and in the evening "Faust." Last Monday night "Tosca" was repeated.

## Voorhis-Kaltenborn Concerts.

ANOTHER large and representative audience assembled at the Jersey City Club House last Tuesday evening (February 11) to enjoy the second in the series of concerts by Arthur Voorhis and the Kaltenborn String Quartet, of New York. Mr. Voorhis is a pianist who plays with feeling, and both in solo and ensemble work shows a refined musical instinct. As solos Mr. Voorhis played a Ballade and Nocturne by Chopin and a Moszkowski Waltz. By request Mr. Kaltenborn and his associates played Haydn's "Kaiser" Quartet, a composition these excellent musicians performed with charm and spontaneity. As violin solos, Mr. Kaltenborn played a Reverie by Vieuxtemps and Hauser's "Hungarian Rhapsody," and in both delighted the audience. Mr. Voorhis and the quartet closed the concert with Dvorák's beautiful Quintet, op. 81, and the five artists made the most of its beauties. Jersey City society is to be congratulated for lending encouragement to high class music. The more of such concerts the better, in these days of the degenerate drama and silly social fads.



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## JOSEF HOFMANN IN CALIFORNIA.

San Francisco Musicians and Concert-goers Comment on His Genius.

THIS is what the papers had to say after his first recital, January 28:

## JOSEF HOFMANN SCORES A TRIUMPH.

It is no small thing for an artist to stir a critical audience as Josef Hofmann stirred the theatre full of music lovers at the Columbia yesterday afternoon. For his initial appearance in San Francisco he had the wisdom to select a program perfect in its adaptation, not only to the dilettanti, but to the judgment of the piano virtuoso, and at the same time not above the head of the average cultivated auditor. His selections, rendered with all the charm and magnetism and poetic tenderness of youth—he is only twenty-six—compelled applause, spontaneous and insistent, particularly following the fairy-like trills and tremolos of Liszt's swift and difficult "Gnomesreigen," and the wonderful Wagnerian Overture, perhaps the most ambitious and the most difficult selection ever essayed on a piano. Following each of these he was called back half a dozen times, and at last the audience rose in its enthusiasm and refused to still its "bravos" and salvos of applause until the nearly exhausted Hofmann had returned to render Schubert's "Marche Militaire." At the close there was a crush of admiring women behind the scenes, and the perspiring pianist only escaped the freely threatened osculatory demonstration by fleeing precipitately to his dressing room.

In his "Sonata Appassionata," F minor, op. 57, by Beethoven, he gave a foretaste of his strength and fire, the trills of the piu allegro and andante con moto movements being exquisite. Beethoven received most unusual appreciation, and applause came from no sense of duty. Those who had previously cared little for Schubert's familiar "Soirée de Vienne" learned yesterday to love it. He was happy in his rendering of Chopin, the artist's even, poetic temperament forbidding the erratic touch so necessary in Chopin interpretation.

In the "Gnomesreigen" of Liszt he once more rose to the top-most heights of music, so that the difficulty of the technic was entirely lost in the smoothness and finish of his execution. He rendered the slow movement of the familiar "Nachtstücke" of Schumann with pronounced poetic feeling. Moszkowski's "Jongleur" was a flash of bright sunlight, and then came the pianist's chef d'œuvre, the Overture to "Tannhäuser," transcribed by Liszt, who left out most of his own usually obvious fireworks and retained all the sublimity of that masterpiece. Here Hofmann surpassed himself, displaying such perfect phrasing and a technic so finished, so powerful that before he had ended the applause burst in and drowned even the boom of the Wagnerian finale.—Chronicle.

## WOMEN CHEER WHEN HOFMANN PLAYS THE PIANO.

When young Josef Hofmann played the piano yesterday afternoon he gave the town a thrill—that is as much of the town as could comfortably crowd the Columbia Theatre.

His success was almost as sensational as was the success of Paderewski when he first played in San Francisco. It was a healthy audience, free from neurotics, and made up mostly of women, as matinee concert audiences invariably are. A few masculine musicians—among them our mayor—jotted out here and there; but they were very few. It was the women, however, who jumped to their seats and shouted to call out the young Pole again and again after he had concluded the program with a version of the "Tannhäuser" Overture that would make Rosenthal himself shed perspiration.

Young Hofmann gravely had declined to be encored earlier in the afternoon; but there was no denying this feminine shout, to which he responded with fury for fury in a colossal performance of Tausig's arrangement of Schubert's "Marche Militaire." After this orchestral achievement he went behind the portière for good, while reluctantly the crowd filed out, some of it still shouting.

This kind of success was remarkable in that Hofmann contributed to it nothing but the most legitimate of pianistry. He is a player without a pose.

There's nothing of the showman about young Hofmann, who at twenty-five is still a prodigy. Easily he takes his place among the pianists, Paderewski, Rosenthal, d'Albert. At thirty-five he may have attained to even greater temperamental and technical heights than his brother Pole of the long pinkish halo. Who shall say?

In the meantime Hofmann is one of the greatest of living virtuosos, with versatility second only to Paderewski's, technical facility that would appear to be limitless and a personality of warmth, strength, delicacy, deviltry and tenderness that is entirely his own.

He started yesterday with Haydn's F minor Variation and ended with the pieces already named—practically running the gamut of pianistic literature. The Haydn was fragile, delicate, thoroughly in the Haydn spirit; and the big Beethoven Sonata, which followed the "Appassionata," was superb in the imagery, color and dignity of its reading. Schubert's G major Impromptu and "Soirée de Vienne"

—the one given with the clarity and throb of strings, the other dazzling in its grip and rhythm—closed the first half.

Then came a group of Chopin's, in which the A flat Waltz was given in pianissimo with faultless articulation; then Liszt's "Gnomesreigen" with staccati crisp as a bandurria's and runs that piped along as from a flute.

Schumann's "Nachtstücke" fairly sang under his touch, and the Chopinesque difficulties of Moszkowski's "Jongleur" were elucidated with an almost laughing simplicity.

Young Hofmann is a pianist without a pose or an effort, and the wonder of his wonders of yesterday is that they did not reveal a single limitation.—Examiner.

## THE TRIUMPH OF JOSEF HOFMANN.

Josef Hofmann, the young Polish pianist, gave his first recital here at the Columbia Theatre yesterday afternoon, dazzling and delighting the large matinee audience, chiefly of women, who applauded to the limit of their strength, then fell to cheering. Hofmann proved himself an artist worthy to follow Paderewski and Rosenthal. In strong and faultless technic and variety of poetic expression, he easily ranks with them, and when the years have given him greater variety of feeling (he is now only twenty-five) he may step beyond them and be the greatest pianist of all.

His program ran the whole length of the literature of the piano, beginning with Haydn's Variations in F minor and ending with the Overture from "Tannhäuser." The Haydn number was rendered with delicacy and accuracy. Following this came Beethoven's "Sonata Appassionata," which revealed intellectual distinction, artistic grasp and emotional fancy of the highest kind in the young performer.

The Chopin, Schubert and Schumann numbers were interpreted in the spirit of their composers, with feeling and individuality. Liszt's "Gnomesreigen" proved Hofmann a master of the most intricate technic. He played the difficult composition with the smoothness of flowing water.

The great number of the program was the "Tannhäuser" Overture, with which it concluded. Hofmann surpassed himself here, playing with mastery comprehension, splendid reserve force and sublime passion. The audience rose to its feet, shouting "Bravo!" as this masterpiece was finished.—Bulletin.

## HOFMANN CHARMED HIS HEARERS.

Josef Hofmann played a borrowed piano yesterday afternoon at the Columbia Theatre, and convinced a large audience that there was no hyperbole in the flattering things said about him by his advance agent. He charmed the critics by his interpretations of Schumann and Chopin and the dilettanti fairly howled its approval of his playing of Wagner's great "Tannhäuser" Overture. In all he did there was wonderful touch and tone, and that indefinable sympathy that only genius can acquire. He was called and recalled after each number, until the enthused assemblage wearied of its adulation.

The program was shrewdly arranged with a view to bringing out all the young artist's mastery of the instrument. Haydn's Variations in F minor was played with appropriate tenderness, and a Beethoven sonata conveyed hint of a reserve force that later found magnificent vent. Schubert's "Soirée de Vienne" and Chopin's Prelude, No. 25, were charmingly played, and then a splendid display of technical skill found ventilation through Liszt's "Gnomesreigen." A bit of Schumann and a glimpse of Moszkowski were followed by a tremendously difficult arrangement of the "Tannhäuser" Overture that fairly raised the congregation to its feet.—Post.

Hofmann was evidently impressed with the sincerity of the audience in the tribute it paid him, and with its discriminating judgment, for at the close of a long program, during which he left the piano but once, and with an exhausting and brilliant number last, the applause was such, and the refusal to leave the theatre so pronounced, that after bowing his thanks repeatedly the young man at last yielded to importunity and smilingly played another number. Even then many remained to take the young genius by the hand and express in person their appreciation of his work.

His thirteen numbers were from Haydn, Beethoven, Schubert, Chopin, Schumann, Moszkowski and Wagner. The most brilliant and artistically executed number was the "Sonata Appassionata," op. 57, of Beethoven; the most dainty number was Schubert's "Soirée de Vienne"; the most powerful and sonorous and the most difficult was the "Tannhäuser" Overture.

What especially impresses the hearer of Hofmann is his extraordinary vigor and his exceeding delicacy. As one critic last night expressed it, "It is another case of the iron hand in the glove of velvet." Hofmann's left-hand work is next in importance in the features of his playing—it is almost marvelous; certainly it is extraordinary.

Hofmann is genuine; there are no tricks, no frills, no affectation, nor any seeking for acclaim in his method. He is modest upon the

stage, quiet in his work, absolutely free from mannerisms, and, it is worthy of record, neither wears his hair long nor affects Bohemian attire. His execution is brilliant in the extreme. He does not skim the surface of the themes he undertakes, but fathoms the depths of their thought. Yet in expressing the loftiest ascriptions and aspirations by his interpretation of masters of melody he at no time appears to have lost touch with humanity.

Hofmann's work at the keyboard would probably divide critics of style and taste into more than two classes, but we think that they would be in accord in passing judgment upon the technic of his work. It would be one of warm approval, and they must applaud his evident close sympathy with the work he has in hand.

Chopin's Ballade (A flat major) as rendered by Hofmann was the most idealistic of his work. It was like the setting to music of one of Shelley's poems of night. Of one thing the intelligent auditor at Hofmann's recital cannot be mistaken, namely, this young genius has in great fullness that indefinable sentiment which is felt rather than discerned, and which does not come usually until rather mature manhood is attained.—Record-Union, Sacramento.

## KREISLER-GERARDY RECITAL.

Fritz Kreisler, the Austrian violinist, and Jean Gérardy, the Belgian 'cellist, who are friends and chums in private life, gave a joint recital at Carnegie Hall on the afternoon of Lincoln's Birthday (last Wednesday). Both of these artists have become familiar figures in New York society, and both their social friends and musical admirers turned out to extend to both young men a cordial welcome. Both played their instruments well, and their admirers presented each with a laurel wreath. Gérardy's was decorated with a flaming red ribbon, while chaste white bows and streamers adorned that passed over the footlights to Kreisler. Here is the program:

Concerto in D.....	Haydn
.....	Jean Gérardy.
Concerto No. 4, D minor.....	Vieuxtemps
.....	Fritz Kreisler.
Sonata.....	Boccherini
.....	Jean Gérardy.
Chaconne (for violin alone).....	Bach
.....	Fritz Kreisler.
Aria, Tre Giorni.....	Pergolesi
La Jeune Mère.....	Schubert
Rhapsodie Hongroise.....	Popper
.....	Jean Gérardy.
Airs Russes.....	Wieniawski
.....	Fritz Kreisler.

Isidore Luckstone performed his task as accompanist for the afternoon with keen appreciation of its difficulties.

Kreisler appeared to the best advantage in the Bach "Chaconne." There were violinists in the house who declared that no more masterful performance was ever heard here of this particular Bach composition. Great enthusiasm greeted the violinist after the "Chaconne," and returning after the third recall, Mr. Kreisler played his own excellent arrangement of Chaminade's "Spanish Serenade."

In both the movements from the Haydn Concerto and from the Boccherini Sonata, Gérardy's beautiful tone and soulful playing delighted the large audience. He, too, received many enthusiastic recalls, and he responded after the Boccherini piece with the familiar Bach air. The three short pieces by Pergolesi, Schubert and Popper were charmingly played by the 'cellist. The aria, "Tre Giorni," is an arrangement from the lovely old Italian song "Nina," and "La Jeune Mère" is none other than Schubert's plaintive "Wiegenlied."

With the Vieuxtemps Concerto and the Russian airs, Kreisler revealed his virtuosity and at the same time his virility. He and also Gérardy were compelled each to add a second encore. For the musician, as well as for the layman, the afternoon provided by these two wonderful young men was filled with many delights, and was enjoyable from the beginning to the close of the program.

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## A MEMORIAL WREATH.

Editors The Musical Courier:

IN the death of Prof. Dr. Salomon Jadassohn the world has lost one of its kindest hearted men and one of its best musicians. How well I remember his cheerful way of entering his studio, smoking a cigar, always full of fun and jokes, always light hearted. Everyone will regret that his life was marked with sadness and bitter disappointment and poverty through other people's dishonesty. Instead of being permitted to enjoy the rich fruit of a lifetime's hard work, he had to begin anew at the age of seventy, without the cheerful companionship of his beloved wife and eldest son.

A fatherly friend he was to his numerous pupils, not only taking artistic interest in them, but always ready to help others. Many a musician owed him his position. "My pupils are treasures I am trusted with," he used to say: "I have to guard them as if they were my own children; I am responsible for them."

A great composer and theoretical writer, a model teacher, director of chorus and orchestra, and in younger years a brilliant pianist under his master, Dr. Franz Liszt, he nevertheless was an ideal husband and father, combining great knowledge with simplicity and nobility of heart. Thus his sterling qualities made him beloved not only by his pupils, but by everybody. At an amateur performance of "Der Freischütz" it was he who had achieved the prize shot in conquering the heart of a young lady singer, a prominent physician's daughter, to whom he was secretly married a year later in Eisenach.

The union was an exceedingly happy one; in fact, one could not imagine a more ideal family life with such a devoted husband and father, eight children, five boys and three girls, sharing the same portion of parental love. Sometimes he said: "I love my youngest the most, and if I count over again I love my eldest the most." On one occasion he took his youngest one on his back and ran wildly up and down the room with it. "I will not allow one of them to become a musician; rather a shoemaker or tailor," he exclaimed emphatically, and he carefully locked the piano on leaving the house, and put the key in his pocket.

Being very generous and hospitable, his beautiful home was the centre of prominent men and women. Liszt never failed to call when visiting Leipzig, and he used to embrace and kiss his old pupil.

Jadassohn was an industrious man, often getting up between 4 and 5 o'clock in the morning, composing and writing before breakfast. He was well read in the classic and modern philosophers—reading the former in the Latin language. His library was a select one. He was a very pious and benevolent man, most faithful and devoted to his profession and pupils; very witty, and always interweaving the newest joke into his lessons; they never became dull and dry. I cannot imagine a finer pedagogue on Bach—the infinite depth and wealth of the giant Bach only began to "dawn" upon one. "You are not allowed to marry unless you have entirely finished the 'Well Tempered Clavichord,'" he used to say.

Once having studied his Theme and Variations imbruten styl myself, he exclaimed: "By Jove, a noble achievement; your conception meets my ideal exactly." His face always brightened on hearing his own compositions; he was the happiest man in that moment. Of course, he had his favorite pupils and often gave them a chance to be heard, but this little foible he had in common with a good many others. He kept a friendly remembrance of his pupils, and I well recollect how warmly he received

me after years of absence. He opened a bottle of wine, and I was not allowed to leave until I had finished it with him. This was my punishment, he said, and, true, I had to obey. I had to tell him much of America, of which he was a great admirer. If he had not been tied down to the conservatory he would have accepted an offer to come to this country.

So he stayed in Leipzig and hoped some time in life to visit the New World. After I had returned to Boston he



SALOMON JADASSOHN.

sent me a new composition, dedicated to me, op. 117, a Suite, containing the four pieces: Dedication, "Spring Approach," Improvisata and Scherzino. But now the industrious hand has gone to rest, the kind heart has stopped beating, the sorrow is ended, but he lives in the grateful hearts of his pupils; he lives in his surviving works. "Res severa verum gaudium."

ADELE LEWING,  
Steinway Hall, New York.

ESTELLE BARRY.—Miss Estelle Barry, a young and charming church and concert soprano, is an American girl for whose future the critics are predicting success. Miss Barry is a resident of New York and has studied with the best teachers here. Her intellectual training has not been neglected as is the case with many singers, and therefore her singing will appeal to the thoughtful and discriminating listener.

ROLLIE BORDEN LOW.—Mrs. Rollie Borden Low, a soprano who has been trained for oratorio, sang last Thursday at the recital given at St. Michael's Church, Ninety-ninth street and Amsterdam avenue. Her selections were "Hear Ye, O Israel!" from Mendelssohn's "Elijah," and "My Redeemer and Lord," by Gounod. A week ago last Sunday Mrs. Low sang at Felix Adler's lecture at Carnegie Hall Henschel's "Morning Hymn" and Gounod's "Ave Maria." Mrs. Low's refined sympathetic voice is heard to the best advantage in church and oratorio music.

## ZELDENRUST AT MOUNT HOLYOKE COLLEGE.

BEFORE Zeldenrust left for his recital tour through the Middle West he played at Mount Holyoke College, and scored a veritable sensation. Here is how the local papers tell of it:

The Zeldenrust concert at Mount Holyoke College last evening was attended by a large audience, who went into raptures over the playing of the above noted artist. Zeldenrust is without doubt one of the world's greatest pianists and his equals are few. His first number last evening distinguished him from the common rank and file of pianists. He possesses force and individuality, and his technic is superb. His runs and scales are beautifully executed and his tone colors are delightful, and in all of his numbers he proved himself a master of his instrument. The climax of his numbers last evening was the Bach fugue, which stirred the enthusiasm of the audience to the highest pitch, and Zeldenrust was given five recalls. The Schubert Variations and "Erkling" were received with great favor.—Evening Telegram, Holyoke, February 5, 1902.

The success of Mr. Zeldenrust, as one of the foremost pianists of the day, has not been exaggerated, and he might well be termed a "Second Paderewski."

His technic is fully up to the requirements, and he more than fulfilled the expectations aroused by the favorable reports of his genius. He plays with wonderful grace and finish and his technic is masterly. No better Bach playing has ever before been heard in this vicinity, and at the close of this number Zeldenrust was recalled five times.

The Schubert Variations were exquisitely dainty. The melody was beautifully brought out, and his reading of it was intensely interesting.

The Wagner "Isolde's Liebestod" was given with splendid effect. He played it with passion, fire and spirit, and with an abundant amount of temperament. It is seldom that one has an opportunity to hear the "Erkling" given with such wonderful accuracy. This selection is filled with a tremendous amount of rattle and roar, the translation of which was vividly portrayed by Zeldenrust. This number was the climax of his work. The recital, brought to a close with the Weber "Polacca Brillante," showed his technical ability and illustrated his command of clarity. For an encore he played a Chopin Ballade.

Immediately after the concert Mr. Zeldenrust gave his autograph to several hundred college girls and others desiring it. It was after that that the most enjoyable part of the evening came. At the request of the students he played the Chopin Waltz in C minor, the Fantaisie Fugue in G minor, "On the Wings of Song," by Mendelssohn; a Chopin Polonaise and at the close "The Magic Flute," from "Die Walküre," and the "Ride of the Valkyries." The latter selection provoked the most intense enthusiasm. Mr. Zeldenrust was much pleased with his reception at the college.—Daily Transcript, Holyoke, February 5, 1902.

WITH THE CHORAL CLUB AT FLUSHING, L. I.—While much interest was manifested in the work of the chorus, it remained for the soloist, Miss Grace Weir, of Hartford, to arouse the enthusiasm of the audience to the highest pitch. Miss Weir is a young woman of remarkable beauty, and possesses a soprano voice of rare quality, sympathetic and sweet. She sings with charming expression and clear enunciation. Delightfully obliging, she responded to encore after encore, and it was with regret that the audience allowed her to depart.—Flushing Journal.

Miss Weir was formerly a pupil of Frank J. Benedict, of Hartford, but, on the advice of her teacher, is now studying with F. X. Arens.

SHANNA CUMMING.—The following extract is from the New York World, of Sunday, February 9, 1902:

Mrs. Shanna Cumming, the soprano, has resigned her position with the Dutch Reformed Church, Carroll street and Seventh avenue, Brooklyn, to go with the Central Congregational Church, of Hancock street, on May 1. It is understood that her salary is to be substantially increased. Mrs. Cumming has steadily grown in favor since she came to New York five years ago and accepted a position with the Forty-second Street Presbyterian Church, where she remained four years. She is now considered the most popular and best paid church soprano in Greater New York, her voice being well suited to church oratorio work. She is also well known in the concert field, appearing successfully last fall at the Worcester Festival and Yale's bi-centennial celebration.

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## SIXTH PHILHARMONIC CONCERT.

THE sixth public rehearsal and concert of the Philharmonic Society took place last Friday afternoon and Saturday evening. This was the program:

Symphony, C major (Jupiter).....	Mozart
Concertstück, for piano, G major, op. 92.....	Schumann
Introduction and Allegro Appassionato.....	Harold Bauer.
Love Scene, from the song poem Feuersnoth (new).....	R. Strauss
Todtentanz (Dance of Death), paraphrase for piano and orchestra.....	Liszt
Huldigungs Marsch.....	Wagner

Beethoven's sketch books prove conclusively that the writing of a symphony is not mere play, and with infinite care and hard work he succeeded in producing only nine. But at least these nine are immortal. The first and second escape our memory at times, and we are apt to think them outmoded; a single hearing, however, brings our judgment to its senses, to realize that they have their unchallenged places in the development not only of Beethoven but also of the symphony. So we are taught to believe—and in this Brahms strengthens us—that the writing of a symphony is a serious matter; which it is. But it is rather shocking to the sense of proportion to find no less than forty-one of these works composed by Mozart. Yet to music listeners he is known by only three of them, and it is doubtful whether any more are seriously worth reviving, save to stimulate historical interest.

This group of the three favorites, of which the "Jupiter" is one, were written in the space of six weeks—sufficient evidence to show how the tunes must literally have poured from his pen.

Mozart's "Jupiter" symphony is regarded as his most heroic, his greatest. And to our vitiated ears it sounds "charming"! Here is the irony of time perspective. The "bigness" of it refuses to bulge its way into our ears, and the scene of it all may have been laid on a sloping lawn dotted with peacocks. The melodic curves are treasureably beautiful, but they reach neither to heaven nor to the horizon. Nor is there any obvious attempt at planned care; it all adjusts itself with that neatness inseparable from Mozart's music and convinces us only by its beauty. Not that it is as beautiful as the more famous one in G minor, but it still possesses this quality in abundance, and will live on account of it when its claim to greatness has been more than discounted by time.

The Schumann "Concertstück," heard seldom, is this composer at his most sentimental. The bigger forms never could have appealed sympathetically to Schumann—witness his symphonies—so he clung affectionately to the smaller intimate ones, and when he had a larger canvas to fill he distended and joined these dainty moods. The Introduction to this op. 92 is *schwärmerisch* enough for any piano playing *Backfisch*; it is the dreamy Schumann, and the sentimental horn call suggests the twilight. This atmosphere continues until the Allegro, which begins fortissimo, in E minor—but always a Schumann fortissimo—in the orchestra with a theme suggestive of Mendelssohn's Scotch Symphony. This subject Schumann dwells on lovingly and finally, with little preparation of musical logic, lands us back again in the first mood with its drowsy horn call; only in the final bars does he force the *Stimmung* to the point of brilliancy. The whole reminds one of his beautiful Concerto's Intermezzo.

Harold Bauer is beloved as a Schumann player; we have not yet forgotten his playing of the piano part of the Schumann Quintet; so it was not surprising that he should feel himself sympathetically happy in this Concertstück. The piano portion of this work is not especially grateful as solos—much of it is submerged, and often is the piano treated simply as one of the orchestral instruments. But

Bauer read some very touching sentiment into the opening without loosing up emotional tear bags; and he succeeded in making the contents sound very noble—frequently a difficult quality to grasp in the Schumann compositions.

Liszt's "Todtentanz" is a tremendous work. This set of daring variations has not been heard here since Franz Rummel played them, under the baton of the late Leopold Damrosch, although d'Albert, Siloti and Alexander Lambert have had them on their programs—in each case some circumstance prevented our hearing them here. Bauer has played them this year with the Boston Symphony, both in Boston and Brooklyn, and Philip Hale, in his admirable notes on these concerts, has written in part: "Liszt was thrilled by a fresco in the Campo Santo of Pisa, when he sojourned there in 1838 and 1839. This fresco, 'The Triumph of Death,' was for many years attributed to a Florentine, Andrea Orcagna, but some insist that it was painted by Pietro and Ambruzio Lorenzetti.

"The right of this fantastical fresco portrays a group of men and women, who, with dogs and falcons, appear to be back from the chase, or they may be sitting as in Boccaccio's garden. They are sumptuously dressed. A minstrel and a damsel sing to them, while cupids flutter about and wave torches. But Death flies swiftly toward them, a fearsome woman, with hair streaming wildly, with clawed hands. She is bat-winged, and her clothing is stiff with mire. She swings a scythe, eager to end the joy and delight of the world. Corpses lie in a heap at her feet—corpses of kings, queens, cardinals, warriors, the great ones of the earth, whose souls, in the shape of new born babes, rise out of them. 'Angels like gay butterflies' are ready to receive the righteous, who fold their hands in prayer; demons welcome the damned, who shrink back with horror. The devils, who are as beasts of prey or loathsome reptiles, fight for souls; the angels rise to heaven with the saved; the demons drag their victims to a burning mountain and throw them into the flames. And next this heap of corpses is a crowd of beggars, cripples, miserable ones, who beg Death to end their woe; but they do not interest her. A rock separates this scene from another, the chase. Gallant lords and noble dames are on horseback, and hunters with dogs and falcons follow in their train. They come upon three open graves, in which lie three princes in different stages of decay. An aged monk on crutches, possibly the Saint Macarius, points to this *memento mori*. They talk gaily, although one of them holds his nose. Only one of the party, a woman, rests her head on her hand and shows a sorrowful face. On mountain heights above are hermits, who have reached through abstinence and meditation the highest state of human existence. One milks a doe while squirrels play about him; another sits and reads; a third looks into a valley that is rank with death. And, according to tradition, the faces in this fresco are portraits of the painter's contemporaries."

How such a scene must have appealed to Liszt is easily comprehensible, and he put it into musical form by taking a dour Dies Irae theme and putting it through the several variations of the emotions akin to the sardonic. The composer himself referred to the work as "a monstrosity," and he must have realized full well that it would stick in the crop of the philistines. And it has. Von Bülow stood godfather to the work and dared criticism by playing it.

As a work it is absolutely unconventional and follows no distinct program, as does the Saint-Saëns "clever cemetery farce." Its opening is gloomily impressive and the orchestration fearfully bold. The piano in it is put to various uses, with a fill of *glissandi* matching the diabolic mood. The cadenzas might be dispensed with, but, after all, the piece was written by Liszt, and cadenzas were a part of his nature. But to take this work lightly is to

jest with values. The theme itself is far too great to be depreciated and the treatments of it are marvelous. Our ears rebel a bit that the several variations were not joined—which they might easily have been—and then the work would sound more *en bloc*. But, notwithstanding, it is one of the biggest of Liszt's piano compositions.

Bauer played his part extremely well and—as he plays everything—with great finish. His climaxes were big without forcing the piano to do impossible things, and the solos showed a beautiful tone with an abundance of manliness in it. For both of his numbers was he heartily applauded.

The Wagner "Huldigungsarsch" still sounds what it really was intended to be—a show piece for a brass band, which the orchestral version cannot disguise.

And this brings us to the one remaining number, the final scene from Strauss' "Feuersnoth." This one act opera—*Singgedicht* as it is called—is his latest opus number, and is composed to the text of Wolzogen, of "Überbrettli" fame. The plot was outlined in a "Raconteur" of last December, and the scene played at this concert is the closing one: Diemut, the Burgomaster's daughter, draws Kunrad into her room and surrendering herself to him restores to Munich the fire and light which the magician's charm had withheld as a punishment for her prank.

What Richard Strauss would do with such a scene no one could know. Of course, such scenes had been depicted before, and we know by heart the usual chromatic and dynamic climaxes with the tremendous final crash. Of these Richard Strauss would have none. Exactly how original his version is cannot be imparted in words, but the few points of departure may be sketched. The music begins tranquilly, almost religiously, and with some modulations and curves scarcely to be anticipated leads to a simple choral-like strain; this ends suddenly, and then passion begins to throb in the music, interrupted again by the return of the folksong. At this point the Burgomaster sees a faint glow of light coming from Diemut's room, and the music begins to surge with the movement of love. At the swiftly following *molto appassionata* the brass in octaved thirds trumpets out a stirring theme, twice repeated, which embroils the entire orchestra in development, and this finally, after a chromatic ascent of more than two octaves of constantly increasing force, stops suspended in midair. The succeeding pause is awesome. And it is at this moment that fire returns to the Nuremberg burghers as a result of Diemut's sacrifice to love. Then in the full orchestra there returns the original folksong and a passionate prayer from the two lovers that the night may never end. An ascending scale of the harp, two ringing trumpet notes and an abrupt fortissimo chord—the trick is done. And what has become of the much used and over-abused conventional devices of orchestration? Strauss has left them exactly where he found them, and has not even disturbed the accumulation of dust on them.

The instrumentation is tremendously effective, and the effects themselves are telling. And it is all original to such a degree as to send the average modern composer home in despair. And in addition to this it is individual. At one point the organ is introduced to produce a certain tang of tone, and this it does so successfully that one believes Berlioz, the father of all modern orchestral writers, did not exhaust possibilities of tone color after all. Then there are changes of tonality as fresh as they are daring—for instance, the sudden B flat chord of the folksong after the climax. The brilliancy of the work is blinding in spots, and over the whole spreads the master hand of Strauss.

This work is a novelty, and again we doff our hats or throw them enthusiastically into the air at Paur's persistency in introducing to us new works worth the hearing. He believes the public will understand Strauss when it be-



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comes acquainted with his music. And at both the afternoon and evening concerts there was so much enthusiastic applause after "Feuersnoth" that it had to be repeated. This is a feather in Paur's cap.

It is to be recorded—and the task is a gracious one—that the orchestra played very well. In the Mozart Symphony the woodwind was crisp and nimble, and the brass in the Strauss number was superb; nor must the mellow tone of the horn in Schumann's "Concerstück" be forgotten.

Paur's conducting is praiseworthy. In the Mozart he arranged his forces so carefully as to keep a balance of tone—the symphony was written for an orchestra of about one-fourth the size of the Philharmonic—and the sprightly phrasing told for a great deal. The accompaniments were sympathetic and alive. His conducting of the Strauss number was the result of that untiring enthusiasm which he has for this composer and which crops out with every one of these works produced. In him the Strauss cause—for it is assuming such proportions—has an ardent agitator.

At both concerts there were large audiences.

#### Harriette Cady's Piano Recital.

MISS HARRIETTE CADY, a highly talented young pianist, gave a recital at the Waldorf-Astoria last Thursday afternoon, at which she was assisted by Arthur Marshall Perry, violinist. A glance at the subjoined program will show that Miss Cady gave a somewhat un-hackneyed list of compositions:

Conata, Italian (seventeenth century).....	Scarlatti
Cavatina, Russia (eighteenth century).....	Glinka-Henselt
Le Coucou, French (seventeenth century).....	Daquin
Gavotte and Variations, French (seventeenth century) (by request) .....	Rameau
Miss Cady.	
Sonata, for violin and piano.....	Grieg
Miss Cady and Mr. Perry.	
Capriccio, op. 76, No. 1.....	Brahms
Fantaisiestücke.....	Schumann
(In Der Nacht—Traumen Wirren.)	
Miss Cady.	
Fantaisie Caprice.....	Vieuxtemps
Mr. Perry.	
Impromptu, F sharp.....	Chopin
Waltz.....	Chopin
Hark, Hark, the Lark!.....	Schubert-Liszt
Rhapsodie Hongroise, No. 12.....	Liszt
Miss Cady.	

Those persons who have been compelled to listen to sonatas and fugues until their heads ached will understand how very enjoyable the Italian, Russian and French group could be made, and Miss Cady did succeed in making them enjoyable. She possesses a beautiful touch, feminine and soft, without weakness or over-sentimentality. Her execution was admirable and her shading far superior to that of some pianists of greater fame. The fair pianist made the very most of these interesting and fascinating pieces by the composers of the seventeenth and eighteenth centuries. In the Brahms Capriccio and in the Schumann "Fantaisiestücke" Miss Cady revealed that she was capable of performing the romantic and intellectual music as well as that of the poetic, dreamy order. Her Chopin numbers were excellently played, particularly the Impromptu. With "Hark, Hark, the Lark" and the Liszt Rhapsody Miss Cady gave still more evidence of versatility, and, above all, of her lovely touch and charmingly expressive playing.

Mr. Perry's playing pleased the audience. The audience, a fashionable and representative one, recalled Miss Cady

after each group. Emile Pfaff accompanied for Mr. Perry. The patronesses of the recital were Mrs. James Muhlenberg Bailey, Mrs. John C. Barron, Mrs. Wilber A. Bloodgood, Mrs. Bruce-Brown, Mrs. William T. Bull, Mrs. H. L. Burnett, Mrs. Andrew Carnegie, Mrs. L. A. Carroll, Mrs. Fellowes Davis, Mrs. William P. Draper, Mrs. Charles H. Diston, Mrs. J. J. Emery, Mrs. Jared B. Flagg, Miss Julia Herrick Henry, Mrs. Cary T. Hutchinson, Miss Leary, Mrs. A. Harper Lynde, Mrs. Alfred Bishop Mason, Mrs. J. Murray Mitchell, Miss S. Adelina Moller, Marquise Talleyrand-Perigord, Mrs. James W. Pinchot, Miss Remsen, Mrs. Fred. Roosevelt, Mrs. S. Montgomery Roosevelt, Mrs. Francis S. Schroeder, Mrs. Charles Robinson Smith, Mrs. James Speyer, Mrs. Edward Winslow and Mrs. Charles C. Worthington.

#### WOMEN'S PHILHARMONIC SOCIETY

Gives a Reception for the President, Mrs. Coe.

THE Women's Philharmonic Society of New York, founded by Mrs. Melusina Fay Pierce in 1899, gave the annual reception last Saturday evening in honor of the president. That office is occupied this year by Mrs. Henry Clarke Coe. The reception was held in the Chapter Room of Carnegie Hall, and was in every respect an enjoyable and charmingly conducted affair. Before the guests were formally introduced to Mrs. Coe and the other officers in the receiving line a delightful musical program was presented under the direction of Mme. Evans von Klenner, an active and popular member of the vocal department of the society. In quality and quantity the program was a model. Here it is:

Bass soli—	
On the Banks of Allen Water.....	Old English
Traum Durch die Dämmerung.....	R. Strauss
Die Oblösung.....	A. Holländer
Richard Byron Overstreet.	
Miss Corinne Wolerstein, accompanist.	
Piano soli—	
Pastorale. Presto.....	Scarlatti
Concert.....	Martucci
Etude de.....	
(Dedicated to Madame Delhaze-Wickes.)	
Madame Delhaze-Wickes.	
Soprano solo, Aria from Il Seraglio.....	Mozart
Miss Louise B. Voigt.	
Miss Corinne Wolerstein, accompanist.	
Violin soli—	
Sentiment Poétique.....	F. Volker
Mazurka.....	Zarzycki
Friedrich Volker.	
Mrs. Volker at the piano.	
Duet, Gondoliera.....	Henschel
Miss Voigt and Mr. Overstreet.	
Miss Corinne Wolerstein, accompanist.	

As every one of the several hundred persons present was musical, the artists never appeared before a more appreciative assembly. The singing of Miss Voigt was one of the splendid triumphs of the evening. Her Mozart aria showed a true conception of that composer's difficult music, and altogether it must be recorded that this handsome soprano has made great advancement in her art. The piano solos by Madame Delhaze-Wickes were brilliantly executed, and when an extra number was demanded the pianist played a Chopin Waltz in her very best style. Miss Voigt sang Mozart's "Violet" for her encore, and this dainty song was well suited to her lovely voice. Mr. Volker's violin solos were noticeable for sincerity and musical feeling and much enjoyed. He, too, played an extra number. Mr. Overstreet's basso has gained in volume and he sings sympathetically and with clear enunciation. In the duet, the voices of the soprano and basso blended finely, and both singers gave a good

illustration of vocal method. Mrs. Volker and Miss Wolerstein, the accompanists of the evening, deserve also a word of praise for their assistance at the piano.

Miss Collins, the first vice-president of the society, and chairman of the committee of arrangements, made a brief but graceful address welcoming the guests and thanking Madame von Klenner on behalf of the society for the charming musical program. The officers who received with the president were: Vice-presidents—Miss Laura Sedgwick Collins, first; Miss Amy Fay, second; Mme. Louise Gage Courtney, third; Miss Lillie d'Angelo Bergh, fourth; Miss Maida Craigen, fifth; Miss Lily Stafford Place, sixth. Secretaries—Miss Nellie F. Hogan, corresponding; Mrs. G. Washbourne Smith, corresponding; Miss Mary F. Sinclair, enrolment. Treasurer—Mrs. Edwin Arden.

Among the guests present were Mrs. A. M. Palmer, Miss Sara Palmer, Mrs. Clarence Burns, Mrs. Sidney Rosenfeld, Miss Frances Traves, William C. Carl, Alfred Donaldson Wickes and Captain von Klenner.

Mme. Olive Barry, chairman of the house committee, presided over the refreshment table. The members of the society will be "at home" to their friends on Saturday, February 22 (Washington's Birthday), from 4 to 6 p. m. in Room 1, Carnegie Hall.

#### Lillian Blauvelt.

PEOPLE who heard Madame Blauvelt sing in Carnegie Hall on February 8, when she sang with Lilli Lehmann and Galski, noticed that a medallion was hanging on her breast. This was the celebrated medal of honor conferred upon her by the Royal Academy of St. Cecilia in Rome when she sang there. We give an account of the proceedings leading to this presentation, which is a distinguished honor to an American singer, as it would have been to any singer, but it must be particularly gratifying to the people of this country because she happens to be an American.

Madame Blauvelt was studying in Rome in 1897, when a great musical event was announced—the singing of the Verdi Requiem under the direction of the Royal Academy of St. Cecilia. In the quartet were Marconi, the tenor; Nanetti, the basso, and Falchi, the contralto. To find a suitable soprano seemed impossible. Madame Blauvelt volunteered to sing the role. She learned the entire part in Latin with the music and sung it so gloriously that musical Rome was immediately at her feet. So wonderful was the performance it was generally believed that Count San Martino, the president of the society, had arranged a surprise. Madame Blauvelt was summoned to the palace and presented to Queen Margherita, who decorated her with a medal.

THIERS STUDIO AT CARNEGIE HALL.—After this the Gérard Thiers studios are at Carnegie Hall, whither the tenor and teacher removed last week.

Miss Josephine Schaffer and Mr. Thiers were the soloists at the Roseville Avenue Presbyterian Church last Sabbath evening, singing this program:

Soprano solo, My Redeemer and My Lord.....	Buck
Tenor solo, Be Thou Faithful Unto Death.....	Mendelssohn
Duet, Love Divine.....	Stainer
Hymn-duet, Go Bury Thy Sorrow.....	

Mr. Thiers' new lecture-recital on von Fielitz's "Eliland" was given in the Lenten course at the Babcock studios last Thursday, and received with much favor.

RE-ENGAGED.—Mlle. von Stosch, the Queen's Hall violinist, is, it is announced, betrothed to Edgar Speyer, of the banking firm of Speyer Brothers, London, Frankfurt and New York, and a well-known amateur.—London Daily News.

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A CORRESPONDENT asks us why a toneless keyboard can be used for preparatory work in piano playing, and yet if the same method were pursued in painting a picture the results would be absurd. Quite so. But the technical methods of "Sister Arts" must not be confused. However, we shall return to the subject in our next issue.

M R. PAUR will again be re-elected musical director of the Philharmonic Society at the ensuing annual election; there is no competitor in sight in this country. His own voluntary retirement is the only reason for the selection of another conductor, and, although he has been considering a permanent residence in Europe, no decision has as yet been made by him.

M ASCAGNI is writing a new opera on the theme of Marie Antoinette. He will, so it is said, introduce a guillotine on the stage and a papier mache dummy of the unfortunate queen will be executed, the orchestra playing tragic music as the head falls in the basket. Signor Mascagni has not selected as yet the music for his score—possibly a combination of Wagner and Verdi.

T HOSE musicians and music teachers and musical amateurs who read this paper regularly in music stores and schools of music of all kinds, and who do not subscribe for or purchase copies of the paper, and yet read it, will be kind enough to send their names and addresses to this office. There must be tens of thousands of them, and as we are anxious to know them better, they can help us by mailing on a postal card their names and addresses. It will cost each of them one cent, which might as well be expended during a lifetime on a musical paper.

A STATEMENT was recently issued by parties who have control of an invention applying to the piano to the effect that 4,000,000—four million—pianos were in use in this country. No such number of pianos was ever made here, and the number of imported pianos is too insignificant to cut any figure in the estimate. There are no two million pianos in use—that is, made and sold here, whether in use or not—the statistical data on file in this office proving that such figures constitute a most flagrant exaggeration.

The piano industry of this country is in its infancy for the reason that thousands—aye, hundreds of thousands—of households are not yet possessed of pianos, while the old instruments are constantly being replaced by new ones. But four million pianos—oh, that would be a terrible pestilence, considering the thousands of low grade boxes and veritable tinpans made, and they are not made here alone, but all over Europe! No worse specimens can be found than in France, England and Germany, while our low grade pianos are also veritable musical terrors. But the people want these things the world over, and hence they get them.

T HE excerpt from Richard Strauss' "Fire Fame," which was played by the Philharmonic on Friday afternoon and Saturday evening, was re-demanded and played twice on each occasion. This is evidence of the penetrating influence of Strauss' music, involved as it appears to many, but being in reality as luminous and logical as the music of Mozart and Schubert. Its growth and its acceptance are due chiefly to the clearness of the theme, the straightforward and deliberate development, the breadth of the musical idea, which must be recognized readily by all musical temperaments, and the

technical control of the orchestral material, by means of which the thematic evolution is announced, including the color and the dynamic contrasts.

Richard Strauss is already classical; it is not necessary to kill him to make his music so. He is destined to achieve his personal triumphs sooner than any composer, including Wagner, did, and this is due to a great extent to the education imparted to us by the latter; for had it not been for Wagner we could not understand the second Richard at all. But we do understand him, and the Philharmonic audiences insist upon his name on the programs as frequently as is consistent.

T HERE may be an arrangement between the proper authorities on one side, and the management of the Metropolitan Opera Company on the other, by means of which the profits of the entertainment to be given in honor of the visit of Prince Henry should go toward the expense, for it is inconceivable that the private business enterprise, known as the opera here, should become a financial beneficiary through the hospitality of the city. Opera in the city of New York is not a municipal or Government institution, and depends entirely upon the success of its management, to which the profits go, just as the losses, in case of failure, fall upon the creditors.

It is difficult to meet this question at this moment, because it is a delicate one, in view of the nature of the event which is its subject; but we must not overlook the fact that the whole of Europe is on the qui vive as to our conduct in the present premises, and we cannot afford to permit any chance even for *gaucherie*. The visit of the brother of the German Emperor, who sends him here to learn from practical observation what kind of a people we are, must not be made the occasion for any schemes in which money or profit is involved, and the opera scheme is essentially based upon financial exploitation; hence this warning.

Who is to secure the financial benefit of the gala performance at the Opera House? This is a serious question for each and every member of the committee selected to handle the question.

And, by the way, is there to be no American music at all to be heard? Is Mr. Sousa not to be called in to supply some of our martial music—music that Europe has approved of? Is there no American overture, symphony or song to be heard? Nothing but foreign artists in foreign music, as if America had no song? A pretty state of affairs and a delightful condition we find ourselves in!

The Prince is a man of culture, and as such would be interested to know how music exists here, and the opera is not an American product, playing but a small role in the great American musical scheme. Dr. Wm. Mason is on the Committee, and he is sufficiently powerful to demand some consideration of this subject.

M ANY paragraphs have appeared in many papers respecting a Wagner autobiography. These were all based on an interview with Siegfried Wagner, who, in reply to the interviewer's expression of regret that "Richard Wagner had left

### RICHARD WAGNER'S AUTOBIOGRAPHY.

no Eckermann" (Eckermann was the friend of Goethe, best known as the author of "Conversations With Goethe"), replied "that a complete autobiography was left, but was not to be published till thirty years after his death."

Concerning this matter, Ludwig Karpath, the Vienna correspondent of the *Leipziger Signale*, has addressed a communication to that journal to the following effect:

I was not a little surprised to read that the existence of an autobiography of Richard Wagner had only lately



been known. I am in a position to say something about it. It is in the first place not correct to say that Wagner had put off the publication of his autobiography for thirty years after his death. The fact is that he felt himself compelled to write the history of his life, with the view that such a history should exist. A wish for the publication of the autobiography even thirty years after his death he, as far as I am informed, never expressed. We need not assume this from the fact that Wagner in his openheartedness had written down various events in his life which, in the unreserved form left by him, could not be published till all the personages whom he speaks of had ceased to exist. We shall not err if we assume that Wagner had no other object in view than to write history. As regards the autobiography in question, I can say that it embraces merely that portion of Wagner's life which extended to the year 1861. The comprehensive work—it consists of four volumes—was composed at Tribschen, near Lucerne, where Wagner spent the last half of the sixties. Before he left Switzerland the biography was ready for the press. This was in 1871. In order that its contents might not be known the greatest precautions were taken. The biography was set up in Lucerne by Italians; that is, by people who did not know a word of German, and did their duty mechanically. It was sent a sheet at a time to the printing house. This was managed by Hans Richter. When a sheet was ready a proof was taken, which Richter carried from Lucerne to Tribschen. The master himself made the corrections, and then Richter took the corrected proof back to Lucerne, and it was destroyed when the corrections had been made in the types. Only three copies of the work were printed. One Richard Wagner took for himself, another was laid aside for Siegfried Wagner and Franz Liszt had the third. After the death of Liszt this third copy went to Bayreuth, where now all the three copies are kept. Intimate friends of the Wagner family had opportunity to take a peep into the biography. Among them was the authority to whom I owe the above details. There are therefore several persons who know the contents of the four volumes.

But only a few know that a fragment of the biography, some days after Wagner's death, was reprinted in Vienna. A journalistic friend of Hans Richter, since dead, asked Richter one or two days after Wagner's decease for some letters of Wagner, a number of which Richter possessed. Richter, who was hastening to Bayreuth for the funeral ceremony, sent to his friend a packet of letters which he knew were of a perfectly harmless nature. As already stated, the corrected proofs were destroyed regularly one at a time, but Richter had omitted to destroy one single sheet which he wished to keep as a memorial. This corrected proof found its way among the letters which Richter sent to his friend. In the excited condition caused by the sudden death of the master, Richter forgot to remove this important paper from the package of harmless letters. The journalist, believing that he might publish anything in the fatal packet, published the whole of the corrected proof sheet, to the great annoyance of Richter, who when he became aware of the fatal mistake, was naturally much distressed.

Before I wrote these lines I had opportunity to read the reprint from Wagner's autobiography. My silence as to its contents arises from many grounds. First, it is the property of the Wagner family. Secondly, I respect the memory of the dead master. Thirdly, I feel it my duty to spare the feelings of the lady whose husband, dead some years, was the chief figure in the injudiciously published article. It was published bona fide, through a misunderstanding, and I owe to my deceased colleague the statement that he would not designedly have committed the indiscretion. He had, in the fulfilment of his duty, unwittingly overshoot the mark, without any presentiment of having caused trouble. He could have had no such intention, as his printed articles prove that he was one of the warmest admirers of Richard Wagner, whose house he visited and where he was welcomed by the master.

Herr Karpath, after defending the journalistic profession from charges of wanton indiscretion, adds that he knew the facts now published ten years ago at least, but kept silence because he did not feel himself justified in speaking. "But now that Siegfried Wagner has spoken of the existence of an autobiography of his father I think I commit no indiscretion in publishing some details. All the less as I simply discuss the circumstances under which the autobiography of Wagner came into existence. I have injured no one, and assume the responsibility of answering for what I have done to my personal acquaintance, Herr Siegfried Wagner, who cannot blame me, if I give a modest contribution to the biographers of his immortal father. Richard Wagner belongs to history. Let everyone tell what he has to say. This is not only a right,

but a duty, always assuming that none of the survivors be hurt in their feelings. This criterion of all journalism I believe I have fulfilled, as I make my contribution only when Siegfried Wagner had given the tone."

#### THE OPERA INTERFERES.

NO editorial comment on a musical situation deserves more careful study than the following, from the *Chicago Tribune*, written, no doubt, by Mr. Hubbard, a scholar to whom a question like this can safely be entrusted. It refers to the now well-known interview of Armbruster on the differences between the culture of music in New York and Chicago. Mr. Hubbard says:

Carl Armbruster, who should be considered by long, practical experience as a competent authority in operatic matters, is exceedingly complimentary to Chicago. He asserts that the musical public of New York is "considerably inferior to that of Chicago," and is of the opinion that "the musical and operatic salvation of America will be worked out in Chicago, where the people have already shown their disapproval of bad performances, though given by the most famous and high salaried singers."

In a certain sense Mr. Armbruster is correct in his statements, though after he has had the opportunity for further observation he will discover that Chicago is not the only city which is superior to New York in musical matters. Boston, Cincinnati and St. Louis are also its superiors. For the reasons of this one does not have search far. New York is inferior not only to the cities mentioned but to smaller places like Worcester and Springfield, Mass.; Indianapolis, Ann Arbor, Minneapolis, and Nashville, Atlanta and Birmingham in the South, in part from its inability to support a permanent public orchestra, and in whole because all musical functions, and particularly the opera, are regulated and dominated by fashion—a control always fatal to artistic success. An operatic performance in New York is of slight consequence so far as the artists behind the footlights are concerned. The exhibition is not on the stage but in the boxes. The patrons of the boxes do not go to see the stage representation, but to see each other, and the other patrons go to see those in the boxes whose identity has been sufficiently advertised beforehand—and continuously advertised during the season—to make them and their costumes and jewelry and gem displays of paramount interest. Under such circumstances as these, those in the house, with the exception of those in the upper tier, are simply indifferent to the merits of a performance. Gowns are just as elegant and diamonds just as brilliant at a bad performance as at a good performance. Those in the upper tier are too unknown and inconspicuous to have any influence in the matter.

One reason why Chicago, for instance, is superior to New York in musical matters is that the art feeling is stronger than the influence of fashion. We have a few millionaires, but the best known of them care little for music, being engrossed in business, and rarely go to the opera. The others are not known by sight. The consequence is that the box occupants make no impression upon an audience. The crowning reason, however, is that Chicago has a permanent orchestra inferior to none in this country, or in the world perhaps, led by the most eminent of conductors, whose work for years has been of an educational and never of a commercial character. The result is that patrons of opera will not consent to pay for inferior performances. Until New York can support such an orchestra, which is the backbone of musical advancement, it will occupy a secondary place in music.

As before stated in this paper, it was Walter Damrosch who remarked to the editor of *THE MUSICAL COURIER* some years ago that no American city could have a permanent orchestra and at the same time have a regular season of grand opera, as New York has it. Mr. Damrosch's statement has thus far proved to be a prediction, for all efforts to establish a permanent orchestra in this city have failed, and there seems no possibility of putting such a project into effect; grand opera, according to Mr. Damrosch, is effectively banishing the permanent orchestra. According to others, New York is not sufficiently interested in classical music to interest itself deeply in a permanent orchestra anyway. Boston, Chicago, Cincinnati and Pittsburgh have permanent orchestras, and Baltimore has resuscitated its Peabody Institute orchestra, now giving concerts under Heimendahl's direction, while Philadelphia also has a new permanent orchestra, notwithstanding the regular opera invasion and the

series of orchestral concerts of the Boston Symphony Orchestra.

It must not be lost sight of that the Chicago, Cincinnati, Pittsburgh and Philadelphia permanent orchestras also give concerts in dozens of cities in their respective radii, and in this respect following the traveling system of the Boston orchestra. Many cities of the Union consequently hear satisfactory symphony concerts during the season delivered by five or more permanent orchestras.

New York has but the Philharmonic Orchestra; not permanent as an orchestra and not engaged in outside ventures, because it is not a regular orchestra, but a co-operative occasional orchestral body. It gives eight concerts during the season. The Boston orchestra plays here a dozen times during the season, and occasional concerts are given by the Pittsburgh organization; but New York has no permanent orchestra. There is a project on foot or in mind to expand the Philharmonic series into 24 performances during the next season, and if this plan were perfected we should then have a permanent orchestra to some extent.

As it is, we have no regular body that can provide for us the music heard in the cities of Europe and America where subscription symphony concerts are given by permanent orchestras, because, as has so frequently been said in these columns, the opera paralyzes each and every musical project that contains the germs of a genuine artistic growth; the opera is the miasma of local musical culture, and the latter dies in the atmosphere of the former. Fashion, which means wealth and all its imitating following, supports opera, not as music or opera or art, but as a necessary adjunct of the social fabric; and music is therefore not able to secure such aid as is required for sustenance or even maintenance, because all art must look to wealth for its practical existence and its progressive life. We all know that, and it is historical.

What is to be done for music in New York to raise it from its low estate into the realm of art apart from the occasional or periodical performance? How are we to get permanent music in its highest forms as a part of our civic life? There is nothing to be done, and nothing will be done pending the operatic custom of the city. The metropolis with its nearly four millions of human beings is essentially and particularly relatively unmusical, the four million people having less than one per cent. of regular musical patrons, probably just about one-half of one per cent., and the low percentage is due to the deteriorating influence of opera, for it must never be forgotten that grand opera in New York is not indigenous, but is foreign born and foreign to our institution. It is the only foreign influence residing among us that has influence, and it is permanently foreign and foreign permanently.

Under such conditions there can be no development of music as such on any broad basis or with artistic strength. We have recitals, concerts, musical entertainments, but as to a progressive, steady, evolutionary musical plan upon which a community can build an educational art structure, New York must be eliminated as a factor for its exploitation, at least for the present.

The injury inflicted is so far reaching that it can hardly be conceived unless carefully analyzed after research in and study of the subject. The greatest sufferer is the vast mass of citizens and their children, who never can, under present conditions, come within the pale of refined musical influence; and next to this comes the ambitious student who has reached that level from which he can discern the difference between opera and music as music, and who recognizes the musical poverty of the city, which leads to his starvation for want of the proper opportunities to hear.

We are all sure that one of these days we shall have the revolution, but it will not be within our time. Just now, with the abundance delivered by

prosperity to commercialism and its disciples, every money maker aspires to position in the social ranks, and the opera grants one of the best openings. Besides this, the peculiar propaganda of the daily papers gives to the foreign opera star opportunities for personal exploitation such as no other country offers, and the United States becomes his objective point as a matter of course. This is another power against which pure music strives in vain. But the revolution must come, unless we desire to become a third rate musical nation, like the English, or a second rate musical country, like France. The foreign musical culture in the British Isles for a century and a half has defeated all efforts to bring forth out of the nation a symphony, an opera, a conductor, a virtuoso or a great native musical work, and the foreign influence of Gluck, Rossini, Donizetti, Cherubini and Meyerbeer, which finally ended in the expatriation of Berlioz, succeeded in bringing the French down to a second class musical nation. We are sure to end similarly in music unless we assert our rights, and revolution is the one method we advocate, because reason has no place in this insane folly which New York represents in its musical life. The revolution will come in the shape of a complete collapse of the whole fashionable coterie upon which opera rests, and we are not predicting this in the spirit of pessimism, but as a philosophical conclusion based on present appearances and symptoms. It cannot last forever like this, for music will insist upon being heard—if it is good music.

#### MAPLESON AND DE RESZKE.

THE following letter would never have been published had it not been for the fact that the news contained in it was printed in the *Evening Post* of Saturday last, and has also been reprinted in several papers. This justifies the publicity given it. The news is interesting:

Adresse Telegraphique: 157 FAUBOURG ST. HONORE, PARIS, February 5, 1902. *Impresario—Paris.*

MY DEAR BLUMENBERG—A tardy but none the less cordial and sincere New Year's greeting to you!

Tho' many years have elapsed since I first had the pleasure of meeting you in Baltimore, I always remember your telling me that your ambition was to establish in New York a musical paper which would be the organ of musicians in America. You have done more; you have, by your untiring energy, ability and unequalled business administration, created a journal which is now the recognized musical organ of the world!

Although no longer on your list of subscribers, I find no difficulty in finding THE MUSICAL COURIER on sale at the principal newspaper stores and at the Boulevard kiosques here. In London, Berlin, Dresden, Milan or Florence I find musicians and singers all take THE MUSICAL COURIER, even those who speak very little English, one copy often going the round of a dozen people or more. Apart from the importance attached, and justly so, to THE MUSICAL COURIER, it is the best printed and the best set up journal in the world.

I have something interesting to tell you. I almost succeeded in inducing Jean de Reszké to sign a contract with me for a tour in the U. S. A. next winter. The program was as follows: Jean de Reszké, supported by a small company, but without chorus, was to appear in scenes from opera in 40 of the largest towns in the U. S. A., for the first and last time; by this I mean towns he has as yet never visited and where, naturally, the desire to see and hear the great tenor is very great, and my idea was to open auction sales of seats in all the towns to be visited, immediately the contract was a legal document. The terms were \$5,000 per performance, plus hotel and traveling expenses for Jean de Reszké and his wife (who has never visited America) and their servants.

The contract was to be guaranteed by Arthur Drummond, the English millionaire, and a group of his rich friends, all of whom are admirers and personal acquaintances of Jean. Just as the contract was to be signed Jean de Reszké's son—6 years old—fell sick—dangerously so; and being their only child their grief was such that they would not decide anything definitely about this tour, but Jean has written me a letter stating that if he goes again to America it will be under my management, provided my terms and conditions (if a different offer) are satisfactory to him, and should Maurice Grau be giving opera in New York he is to have the exclusive right of Jean

de Reszké's services in that city. As my idea is not to play Jean de Reszké in New York city, this sine qua non is, of course, quite satisfactory; besides, I am on excellent terms with Jean and would attempt nothing of an unfriendly nature to him. Entre nous, I feel sure Jean de Reszké will conclude this contract with me, as he told Mr. Drummond yesterday he would decide positively as soon as his son was well again and the little fellow is almost out of danger. Wishing you a very happy and prosperous New Year, with kindest regards to Louis and yourself,

Your old friend,

HENRY MAPLESON.

"MELOMANIACS." "MELOMANIACS" is the title of Mr. Huneker's new book of stories, which is to appear this week. The Boston *Transcript* of January 25 makes this announcement:

The brilliant and erratic journalist, James Huneker, whose criticisms of music and of life are eagerly read by all who come within the charmed circle of his fascinating style, has completed a volume of short stories dealing with certain phases of artistic life in the Bohemia of which so many dream and to which so few are allowed admittance. In these tales the heroes of modern artistic culture are handled without reverence, Wagner, Ibsen, Chopin, Schopenhauer, Nietzsche and Richard Strauss all receiving their share of scathing though by no means unsympathetic comment. Mr. Huneker has the unique faculty of being able to look through a question as well as upon both sides of it. His book will bear the suggestive title "Melomaniacs," and will be published by Charles Scribner's Sons.

THE Philharmonic Society of Laybach is the oldest musical organization in Austria, and it intends to celebrate next May by a festival of three days the 200th anniversary of its existence. Laybach was in old times a centre of music and art, and Italian opera was given there as early as 1660, ten years before Paris heard the "Pomona" of Cambert, the real creator of French opera. In 1800 Haydn was made honorary member of the Laybach society, and described himself as much flattered by the compliment, and in 1819 Beethoven received the same honor, which he acknowledged by an autograph letter and a copy of the score of the "Pastoral Symphony" with many autograph notes.

BERLIN has an artist of rare modesty. Franz Schonfeld, of the Lessing Theatre, lately refused to be photographed for an illustrated paper, and was fined by the manager of the theatre. The actor is now suing the manager for 30 marks, the amount of the fine, and hopes to establish the right of an artist to submit to photographic processes only when he chooses.

THE program of the performances at Bayreuth this year is: "Flying Dutchman," July 22, August 1, 4, 12, 19; "Parsifal," July 23, 31, August 5, 7, 8, 11, 20; "The Ring," July 25 to 28, August 14 to 17.

According to a colonial contemporary, Marshall-Hall, when at Melbourne University, used to give much of his spare time to answering communications from budding composers, asking for musical advice. On one occasion he received a question by letter from a country church organist, inquiring in which of two ways it would be better to write a certain musical passage. His answer was on the back of a postcard, terse and to the point. It simply stated:

It does not matter a damn.—Marshall-Hall.

This so shocked the coming Mozart that he forwarded the postcard to the University Senate, with a letter of complaint. That august body sat in solemn conclave on the offending document, and decided to write to the professor asking for a report on the matter, which was accordingly done. The answer was prompt, and as follows:

The Chancellor and Senate of the University of Melbourne.

SIR—I have the honor to acknowledge your communication of —, asking for report on postcard forwarded to you, and, in reply, beg to state that it really didn't matter a damn. I have the honor to be, sir, your obedient servant,

G. W. MARSHALL-HALL.

—Musical News.



#### THE ENCHANTED VALLEYS.

By the Gate of Sleep we enter the Enchanted Valleys.  
White soundless birds fly near the twilight portals;  
Follow, and they lead to the Silent Alleys.

Gray pastures are there, and hush'd spellbound woods,  
And still waters, girt with unwhispering reeds;  
Lost dreams linger there, wan multitudes:

They haunt the gray waters, the alleys dense and dim.  
The immemorial woods of timeless age,  
And where the forest leans on the gray sea's rim.

Nothing is there of gladness or of sorrow:  
What is past can neither be glad nor sad.  
It is past: there is no dawn, no to-morrow.

—FIONA MACLEOD.

#### PADEREWSKI REX.

IGNACE JAN PADEREWSKI is king of the musical season. He outrivalled Prince Henry as a newspaper attraction last week, and poor Miss Stone and her brigands were forgotten. Perhaps Paderewski will find himself in the predicament of Rubinstein—people will run to his operas because they were written by a great pianist, and through his recitals because he has composed operas. Even in this versatile age such versatility is dangerous.

The Polish virtuoso has now reached the time of his development when the reproduction of other men's music has become tiring. He must give out what he has stored up in him or else retrograde. In reading some of the notices of his opera I was struck by the persistency with which his inexperience as a composer was harped upon. Paderewski is an experienced musician—his piano pieces, his Polish fantasy and concerto prove this. He studied composition and orchestration with Heinrich Urban, and his scoring betrays a sure touch; certainly no tyro could have so instrumented "Manru." It is, to be sure, his maiden effort in the form operatic, yet who would suspect it? Compared with the crudities of "Rienzi," "Manru" is masterly. It was after Paderewski had written in established forms and had handled with consummate ease and taste classic and modern instrumental forms that he turned his attention to the music drama. So the rather patronizing remarks about his remarkable skill in orchestration are quite amiss. This young man did not rush in unprepared. He had his ideas. He knew what he wanted.

Mr. Henderson very wisely advises him to get a better book and treat a few characters in a musical dramatic manner, say, after the style of "Tristan and Isolde." I suggest a closer study of Verdi, a master of masters in his vocal treatment and dramatic plasticity. If Paderewski forgets Wagner it will be a good thing, for Wagner is a dangerous model. However, I suspect the trouble is not in his patterning after any particular man, rather in his endeavor to please all camps. He would reach the public with exotic color and pretty jingling choral music; and he aims at the real connoisseur with his orchestral treatment of certain psychologic situations, and his selection of a theme that in part



is far from being banal. But no man may serve two masters, and eclecticism is the spot on the floor midway between two stools. This Paderewski has doubtless discovered to his cost.

Paderewski as virtuoso is another story. He fascinated me ten years ago; he still fascinates me. Not the greatest pianist alive, he is among the greatest. And he is the most interesting, because his personality is more potent than any of the others. But if you will have comparisons there is Rosenthal, who is superior as a virtuoso to Paderewski; Joseffy, who is infinitely more subtle and much greater as a technician; d'Albert, who is mightier as a musician, as an interpreter; Pachmann, who still plays certain things of Chopin—the preludes, etudes and mazurkas—unapproachably. But he is Paderewski, nevertheless; a marvelous artist, with an individuality unique, a charm that with the public outweighs all the others combined. There you have the matter in a nutshell.

Is he satisfied, is he happy? No man less so. An immitigable ambition furrows his face; he is devoured by his ideal—he must do or die. It is amazing and it is sad; for what brain can stand the strain of such longing, such desire for new worlds to conquer? Having run the gamut of the emotions, ravaged like a spiritual cyclone the artistic world, Paderewski, in the prime of his life, at the zenith of his fame, would relinquish voluntarily everything—fame, name, money, perhaps health and happiness—for the laurels of the composer, for the brief immortality—alas! it is ever brief—of an opera or music drama that might endure ten, fifty, a hundred years. It is noble, this rage for the infinite. Richard Strauss experienced it two decades ago, and to-day—is Richard Strauss the one great name, the only living issue as music of the future? Will Paderewski evolve an individuality in composition as strong as it is in life—for style is the man, Buffon said? I do not know; no one knows. At present there is little indication of genius, though promises of talent. Let the years solve the riddle.

Possibly the most unpromising sign is the extreme maturity of his music making, as though it had been born full fledged. And even this cannot be accepted as a criterion, for who shall say how many manuscripts were burned before the score of "Manru" appeared in print! Paderewski is a *übermensch*; he peers into his own future, weighing the chances. If he really accomplishes something distinct and individual it will not be for lack of endeavor. He has always been a man of intellect; intellect, calm, well poised, rules every action of his rich inner life. To call him a crazy genius, who, with disordered hair and wild eye, smashes the keyboard and invites the sacred fire from heaven with wild gestures, is to miss the prime note of his personality. His rhapsodies in composition, or at the piano, are always well controlled, better organized.

For me the personality of the man, Paderewski himself, is of far more moment than his compositions, and—I almost said—his playing. Like Franz Liszt, he has the faculty of hypnotizing his hearers into the belief that he can do no artistic wrong. And that is why he is a disquieting problem for psychologists, and also why students of the piano who have paid little attention to the music drama and its complicated aestheticism believe that "Manru" is a masterpiece. Later I shall endeavor to show that it is not. For the present Paderewski is monarch of our musical world.

His first recital Saturday afternoon in Carnegie Hall was a noteworthy event. By his masterly tactics the night before he had compelled victory; won a failing cause by simply appearing on the stage of the Metropolitan Opera House and bowing. For the time being that settled the reception of "Manru."

Paderewski was the moon who turned the brains of the gypsies in the audience. At his matinee he had only to strike one big chord on his noble concert grand and the hypnotism of the East Indian jugglers was repeated. I have insisted before that he is an illusionist who makes us see the mango tree grow, who throws up the rope into an empty sky and then climbs heavenward with his panting audience following. Is not all art hypnotism on a vast scale? The wonderful Tolstoi thought he had struck an original idea when he preached sympathy as the basic foundation of art. Any schoolboy who has read Aristotle could have said the same thing. Art to be art is first of all sympathetic. This Paderewski knows better than any pianist before the footlights; and when he begins weaving his spells he is a prime magician. After you reach the open air and rub your eyes, you say: "But that was not well played." True. Again like Rubinstein. The Paderewski dropped notes, even the counterfeit ones, pass as purest mintage.

The program was of familiar construction. It began with Beethoven's "Waldstein" Sonata, which was crashed through like a tropical storm in a dense



PADEREWSKI.

forest. It was not Beethoven that we heard, but an exasperated Paderewski. And the sound of his pedaling could have been heard throughout the land. The slow movement was more reposeful. I did not care much for the Mendelssohn songs—"Jagdlid" and "Spinnerlid." They are stale, though the performance of the first was as the sound of trumpets. Schumann's greatest piano work, the Symphonic Studies, were terrifyingly delivered. Structural symmetry was destroyed by the lightning-like *tempi*, and the interpretation suffered because of the explosive dynamics. Still, it was all big and broad, and there were moments of real grandeur. The G sharp minor variation was lovely in tone color, the March in D flat very brassy, very stirring. Schumann—?

The Chopin group went better. The C minor Nocturne, noblest of its fellows; two studies from op. 10, Nos. 7 and 3; the B flat minor mazurka—charmingly played; and then the F sharp minor Polonaise. In this sombre and dramatic composition Paderewski touched the emotional apex of the recital. It was satisfying, albeit thrilling. The two little Liszt pieces, "Au bord d'une source" and the F minor Study, were given with finesse and intimate feeling. Liszt's "Campanella" was brilliantly played. The encores were five: Strauss-Tausig valse, "Man lebt nur einmal"; Sixth Hungarian Rhapsody, Liszt; A flat Valse, op. 42, Chopin; the "Nachtstück," Schumann; and a Chant-Polonais, Chopin-Liszt. Paderewski was very unequal in his moods, but demonstrated beyond peradventure of a doubt that his old sway over vast audiences is not lost. Carnegie Hall was the scene of a feminine riot. The women almost laid violent hands upon him. But he endured it all, and the concert ended triumphantly.

Since the première of Paderewski's "Manru" criticism has had time to cool and judgments to settle. There is always a vast amount of unnecessary excitement about a "first night"; the very atmosphere is charged with anticipation, and pulse beats are not normal. But to ruminate on "Manru" does not help digest it.

To begin with—and also to end with, for that matter—the libretto is wretched. It is not surprising, however, that Paderewski should have found appeal in the book: the man of genius ever has had sympathy with the nomad. And so "Manru" found a musical setting.

The eagerness to bear his first operatic child may have blinded the composer to many of the libretto's impossibilities—either that, or he had vain hopes that music will swing a situation, be it ever so bad. The two-thirds of the first act prove that it does not, in this case at least.

Dr. Alfred Nossig is the librettist. Besides, he is a German Pole and a friend of Paderewski. Now a friend indeed may be a friend in need, but scarcely when the need is a libretto. Mr. Krehbiel is the English translator and has done his work well. Schirmer's are the publishers.

To generalize, the principal fault with the book is that it is untheatrical. At first the action drags tediously, and then everything occurs at once. The thesis *au fond* is not half bad, but the way in which it is developed is much worse.

For his motto Nossig has taken "When the full moon floods the night, errant grows the gypsy wight." And Paderewski has seized on this as an opportunity for musical exposition, which he has attempted boldly. That he has succeeded is questionable.

The action of the opera is taken from a romance by Kraszewski and is retailed in a few words: A Galician peasant girl, Ulana, has chosen her mate wildly and unconventionally; he is Manru, an estranged gypsy, who is restless and dissatisfied with his lot. Ulana ventures into the village to appeal to her mother for help, only to find that she is renounced by her parent and mocked by her former comrades. Urok, a dwarf and imbecile, is in love with her and so anxious to serve that he brews a love philtre with which she may regain the wandering love of Manru; but the dwarf knows that the effect of this potion is not a lasting one. To make known these few preliminaries the author has squandered an entire act.

The second act shows the mountain hut in which Ulana is rocking her child, while Manru is outside tinkering in a half-hearted fashion. Like all gypsies, he is not fond of work. Here a new character, a new dramatic theme, enters: a fiddling gypsy, whose music reminds Manru of his former life and sets his old longing in ferment. After a battle between conscience and desire the fiddler is disposed of and Ulana coaxes Manru to drink the cantharides. The inevitable love duet follows, and the curtain falls rapidly, as in the famous Siegmund-Sieglinde scandal. And as Hanslick remarked on the occasion of the first "Walküre": Es war die höchste Zeit.

The last act, after a Walkürisch prelude, shows the Valkyries rock and angry clouds scurrying across the sky. But instead of Heerwater, Herr Manru appears tired unto death with the fullness of life. He sinks exhausted upon a rock and falls into a troubled sleep. Here the orchestra takes the situation in hand and depicts the turbulence of his dream thoughts. When the moon is unbarred by the clouds the beams drift across the gypsy's face and he becomes mad. Thus the composer utilizes the motto—"Wenn der Mond am Himmel voll, dann wird die Zigeuner toll." The convenient band of gypsies appear, drive him still madder with their music, and he is coaxed into free love by Asa.

The end is to be anticipated: Ulana suicides and Manru is flung off the cliff by the dwarf Urok.

It should be added that this is the amended ending. Originally, Oros revenges himself by killing Manru. As it stands, Oros, after Asa's defection, rushes off stage swearing vengeance, which he does not keep—a thing unheard of in operatic circles. But the change, on the other hand, brings Urok into much greater prominence, and, in fact, makes him the principal character in the opera. The opera justly might be named "Urok."



There is, to be outspoken, not a sympathetic character in the entire ruck of names. Manru, with his constant show of half-baked conscience and his passion for Hungarian table d'hôte music, is spineless. Even the intensest of his longing is insincere. He is not even a villain. Would that he were!

Ulana is a stupid creature devoid of cunning, who believes that when love is farthest aphrodisiac is nearest. We have had this love potion administered before; but in the case of Isolde it is a legitimate dramatic device. That other miserable instance of Guttrune is also allowable, for Hagen's brew is only one to make Siegfried forget Brünnhilde. Ulana, however, put it to the basest of uses, and there is a certain unpleasing quality about the closing of the second act.

Hedwig, the mother, is simply an unsympathetic Mamma Lucia, the merest lay figure in a doll's theatre. Asa is a wanton part of the game, but is not to be despised, since she helps the librettist to an earlier end. Now that Oros is deposed as murderer he might be left out entirely. Jagu is only a fiddle.

This leaves Urok the one figure which is musically outlined with any degree of faithfulness. He is a composite of Mime-Alberich-David-Beckmesser. And the music written for him is as ugly as is the idea of such a role; yet it is by no means as consistently characteristic as are Mime's musical lines.

The chorus has reason to praise the composer—if they are not swearing at him—for Paderewski has exalted them to "stage centre" with the prominence of a principal. That seems a weak point. The chorus has become much despised. The later Wagner shunned it, knowing full well what an awkward factor it is and how unmanageable a means to any dramatic end. But Paderewski has not profited by the lesson, and the result is not far from commonplace.



Musically the work is a disappointment. Its very opening is discouraging. Only a few bars of oboe solo precede the raising of the curtain, and are relied upon for atmosphere. Now, Paderewski has no illusion about the public—he has felt the public pulse too long to be accused of dreaming while others make hay. He wrote the work for large opera houses, and in the bustle of seating an audience an oboe solo is sheer waste of note paper. Let him turn to Wagner and Verdi—witness the few magnificent opening bars of "Otello"—and note their summons to attention. So the curtain rises on an audience practically unprepared and amid the crooning of Hedwig and the "Tra-la-la" of the chorus the *Stimmung* is nearer comic opera than the other. This continues until Urok comes bounding on.

Whether the result of the hideous make-up or the effect of the inane chorus, it is difficult to take this figure seriously at first, and it becomes obvious that both composer and librettist have been trifling with a situation.

Ulana appears and is mocked; her mother refuses her admittance to the house. The chorus leaves the stage and she appeals to the dwarf for the love potion; after an unconvincing scene he promises, and the distracted Ulana remains while the ballet comes on and skips nimbly to some of the best music of the opera.

The introduction of the dance has its musical reasons for existence, but does it not mangle a dramatic situation horribly to keep a despairing woman on, suspend the situation and have a dance? It would seem that someone was longing to write some ballet music.

Manru appears to claim Ulana, the mother disowns her and she leaves with her gypsy while the curtain falls. Nothing has happened and the one thing of musical note has been the ballet with its Krakowiakian measures.



Musically the second act is better. It opens with the forge scene, to the music of which the Rheingold giants and Siegfried, swinging his hammer, stalk by in reminiscence. Ulana sings a Schubertian lullaby, parleys with her man and the scene drags until the gypsy fiddler is heard. The action as described above proceeds, and there is nothing of musical note until the love potion stirs Manru to song, which then becomes a duet. Passionate this music is in a fragmentary, scrappy fashion; but it is tuneful. With it the curtain falls.

The stormy prelude of the third act sounds promising, and the opening scene seems crammed with possibilities. While Manru tosses in sleep, the psychology of dream is attempted in orchestral explanation. And this psychology does not carry across the footlights. This is not surprising; in fact had the trick been achieved it would have been marvellous for its cleverness. But as it is there is nothing more than a pretty stage picture and some orchestral preluding. Here Paderewski has dared a great deal. Wagner in a similar instance does not trust to music alone and Humperdinck in "Hansel and Gretel" resorts to tableau to piece out the picture by an active explanation.

A gypsy march—Oh, Bizet why did you write "Carmen"?—brings on the gypsy tribe; Manru is allured by a flirty woman and the maddening music of cymbal and fiddle. The opera moves swiftly to end. Asa's song is attractive and might well be sung "down by the walls of old Seville." Ulana's duet with Urok, just before her suicide, seems an opportunity wasted, and the final scene reveals no music of dramatic importance.

Of originality there is a paucity in "Manru." Paderewski has absorbed too much and digested too little. Of course, it is a first opera, and these are seldom long lived. And it would not be a strange thing if Paderewski, a man of artistic bent, were the first to renounce his first born publicly and replace it by another. If this be his intention let him eschew friends and ferret out a librettist.

The performance was comparatively a smooth one. The changes of rhythm and difficult and ungrateful voice writing make it a very difficult opera to produce. Sembrich made much of her part—one which does not suit her range of voice at any time; and she also lent the character more importance than the librettist provided for it.

Bandrowski, who made his début on this occasion, has an inflexible voice, throaty and metallic, with a great deal of baritone quality. Fritz Scheff was overdressed and fickle. She did much with her part, but must have had no end of trouble keeping her accordeon pleated gypsy dress from the unfold-

ing ravages of mountain air. Bispham may have exaggerated, but his work was earnest. Homer sang Hedwig, Blass and Muhlmann were the gypsy fiddler and leader respectively. Damrosch conducted with sympathy and enthusiasm. The orchestra did not play as if fatigued by its numerous rehearsals, and the chorus, despite its bad intonation at the beginning, sang its difficult music acceptably. The house was full, but apathetic until Paderewski appeared—then the pent up joy at seeing the beloved pianist broke forth. Yet there was no real interest in the music after Paderewski disappeared.



What I missed throughout was the big passionate phrase, the long, sweeping, melodic line of the master. Symphonic rather than dramatic is the orchestral commentary, while the lyricism of the vocal score is rigid and short-breathed in its phraseology.

But you will say: "A first opera!" Yes, so it is; and I hope Paderewski will not stop with "Manru." He may give us a music drama; but he never will if he believes the sweet fairy tales of his admirers. Never a spoiled man, for his head is too level, I hope that he will go his even way and fulfill his musical destiny. That his talents may come to a late blossoming would not be without precedents in history.



It did not surprise us to learn that the name of the young lady who went off into hysterics at a Paderewski recital in Poughkeepsie last week is Miss Helen Heater. She is a Vassar girl. Hurrah for Helen! She had the courage of her nerves.



The funniest story I have heard in years concerns Lilli Lehmann and her vegetarian cult. She sailed for Europe yesterday, but addressed the Vegetarian Society last week on the subject of cannibalism. And now a horrid rumor has leaked out from the office of her late manager to the effect that La Diva partook of flesh on her tour, actually ate roast beef and ham sandwiches. Horrors! As her manager paid the hotel restaurant bills he ought to know. I cannot vouch for the sad tale.

#### MR. FINCK REPLIES.

MR. FINCK, in the *Evening Post* last Saturday, had something to say on his own account about Mr. Dowdeswell's plea for poverty-stricken Bayreuth. And it is very much to the point. Read the following:

Charles Dowdeswell writes to the editor of this journal: While in agreement with your critic that, with regard to the proposed extension of the "Parsifal" copyright, there is a good deal to be said on the other side, allow me to point out a serious error into which he has fallen when he states that the "Parsifal" is a gold mine to Frau Cosima and Siegfried Wagner. I am in a position to state that since the work was first produced in 1882 until the present moment not one cent of the profits arising from the "Parsifal" representations has ever gone into the pockets of Frau Wagner, her son or any other member of her family. As Whistler once said in relation to another controversy: "One cannot expect some people to know these things, but at least they might inquire."

It is quite likely that what Mr. Dowdeswell says is literally true. Maybe Wagner's heirs have not put that money into their pockets; the pockets would hardly be big enough; so they put it in the bank. Everybody knows that after every Bayreuth festival notice is served in a local paper that every cent of the proceeds has been swallowed up by the expenses, and every well informed person in Germany laughs at the farce. The receipts for a month's performances at the Wagner Theatre seldom fall short of \$160,000—a sum arrived at by multiplying the 1,600 seats by five (dollars) and by twenty, the number of performances. It is possible that in the year when the four "Nibelung" dramas were staged anew most of the receipts were used up; but in other years \$100,000 would

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more than cover all possible expenses, leaving a profit of \$60,000. As a matter of fact, it is much more likely that the smaller sum covers all expenses, leaving \$100,000 for Wagner's heirs; for Madame Wagner does not engage expensive singers, and players are dirt cheap in Germany. She runs the festivals on a strictly commercial basis, and so frequently disregards every one of Wagner's ideals that the genuine Wagnerites—those who knew him personally and attended the festivals of 1876 and 1882, given under his personal supervision—have entirely given up Bayreuth as too much of a humbug in its present condition. Put no money in their purses! Credat Judæus Apella! Commercialism is the essence of modern Bayreuth, hence the eagerness to seem uncommercial. There are some Munich debts to pay, but these are a trifle to come out of the colossal Bayreuth receipts.

## TIVIDAR NACHEZ.

## More European Press Notices.

Herr Nachez, a Hungarian by birth, who studied under Joachim in Berlin, is a phenomenal artist. I doubt whether among living violinists anyone possesses a more dazzling and astounding technique, although I have heard the famous Belgian violinist Thomson, who is described as the most celebrated successor of Paganini. In listening to the pieces in which virtuosity comes into the program, the "Scherzo Fantastique" of Bazzini, the Swedish Rhapsodie, op. 22, of Nachez, Etudes and Variations for G string alone by Paganini, the audience was wrapt in admiration. In all that concerns finger technique and bowing Nachez stands on the highest plane of art which any mortal can reach. That he is also an excellent musician and a great artist in delivery he demonstrated by his rendering of the Tartini sonata, "The Devil's Trill," and of the most beautiful of the three violin concertos of Max Bruch, the first in G minor. In it he displayed not only a grand, beautiful tone, but such an amount of passion and verve that the execution of his compositions was kindling and enchanting. Lesser pieces, like the "Benedictus" of Mackenzie and Schumann's "Traumerei," gave him opportunity for sonful cantilene.—Halleische Zeitung.

An artistic bouquet arranged in London was presented yesterday by Ben Davies, Tivadar Nachez and Algernon Ashton. That Nachez is a Hungarian is clear at the first touch of his bow. Even his three years' study under Joachim has made no change. His technique seems to have no limits, his tone is full, sweet and powerful, dwelling by preference in the realm of dreamy melancholy.—Berliner Tageblatt, October 28, 1894.

A storm of enthusiastic applause characterized the concert. In Tivadar Nachez we made the acquaintance of an artist whose technique borders on the fabulous. Brilliant fullness of tone, elegance of delivery, are further qualities of this virtuoso par excellence. The giant program, which included a sonata, a whole concerto, a composition of his own, as well as some neck-breaking pieces of Paganini, was rendered with astounding lightness.—Frankfurt General Anzeiger.

The violinist Tivadar Nachez, from London, gave his hearers peculiar pleasure by his performance of Bach's violin concerto, E major, with string orchestra and organ. Although the violin sonatas have been played often, yet knowledge of this master's violin concertos has almost entirely passed away, and yet they, as the one performed proves, deserve to be brought forward again. Herr Nachez possesses a full, round tone; if his playing does not completely exhaust the content, yet it is warm and full of expression. Herr Nachez played also the Romance, G major, of Beethoven. The Octave Etude of Paganini became under him a bravura piece of the first class. The Russian airs of Wieniawski gave opportunity to admire from the other side his great technical ability.—Kölnische Zeitung, January 20, 1902.

We looked with eagerness for the appearance of the violinist Tivadar Nachez, who has not been heard here for several years, but the interval has been sufficient to raise him to the rank of our first violinists. He need not fear a comparison with Sarasate. Although in his Bach Concerto the fullness of the Joachim tone and the grandeur of style were missed, yet the artist showed by his noble, musically "pietätvoll" rendition that he, too, had penetrated sufficiently into the old classical violin literature. The Paganini Octave Etude had astonishing success, in which the performer gave every tone and spotless purity in the double stopping. Briefly, Nachez's execution is perfect; he has reached the furthest limit of virtuosity, and, what is more, his spiritual playing reveals in every bar the deep thinking, refined feeling artist. Nachez received storms of applause.—Kölnische Zeitung, January 18, 1902.

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## Boston Music Notes.



HOTEL BELLEVUE,  
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BOSTON, MASS., February 15, 1902.

MRS. CHARLES R. ADAMS gave the program at the reception by the New England Bradford Academy Club, to Miss Laura A. Knott, principal of Bradford Academy, which was given at the Vendome on Saturday afternoon, February 8. The program was a fine one, and Mrs. Adams sang most charmingly two groups of songs, one in English, the other in German. Mrs. Adams is well known as one of the vocal teachers in this city, and it has always been a matter of regret to her friends that she has appeared so seldom in concert. Next season probably she will be heard oftener if the duties of a large class of pupils will permit.

At the Faelten Pianoforte School recital in Huntington Chambers Hall Wednesday evening, Miss Alice Julia Riche played: Sonata, E minor, op. 90, Beethoven; Moment Musical, A flat major, op. 94, No. 2, and Impromptu, F minor, op. 142, No. 4, Schubert; Impromptu, F sharp major and C sharp minor, and Polonaise, D minor, op. 71, No. 1, Chopin; Caprice Espagnole, A minor, Moszkowski. Miss Riche had her program well in hand, and was the recipient of much well deserved applause. Ensemble numbers were rendered by Miss Emilie J. Bray, Miss Ethel M. Colgate, Miss Estelle Heineman, Miss Elizabeth Povall, Mrs. Minna del Castillo, Miss Annie F. Hardy, Miss Helen L. Masten and Miss Sarah McKen Williams.

Arthur J. Hubbard, whose pupil Paul Savage was for the three or four years preceding his going abroad, is having considerable quiet amusement over the following, reproduced from a Western paper:

"Paul Savage, a young man from Boston who is putting the finishing touches on a three years' course of voice training here, was the hero of a Hobsonesque episode yesterday. He sang one or two numbers at a soirée musicale in a fashionable salon on the Avenue du Bois de Boulogne, and his magnificent baritone created a profound sensation. At the conclusion of a touching English ballad, which he sang with much feeling, nearly everyone in the drawing room was in tears. Suddenly, in a burst of irrepressible emotion, one lady threw her arms around the Bostonian and embraced him tearfully in the presence of all the guests. Her example was followed first by an elderly dowager duchess, and then in turn by at least a dozen women of all ages. Despite the humor of the situation prominent musical critics will declare that no male voice heard in Paris in years has ever been complimented so spontaneously. Mr. Savage's vocal methods are finding many imitators among students of all nationalities here."

Mr. Savage's method was obtained entirely from Arthur J. Hubbard, and the compliment to that teacher is equally great as to Mr. Savage. A beautiful baritone voice, splendidly handled, and an artistic temperament, make a fine combination for a young man with ambitions for a future in the musical world.

One of the musical events of the Lenten season is the series of four chamber concerts to take place in Chick-

ering Hall, Huntington avenue. The course opens on Wednesday evening, February 19, with Tennyson's "Enoch Arden," with music for the piano by Richard Strauss. B. J. Lang will be pianist and George Kidder reader. The second concert will be given Wednesday evening, February 26, by George Proctor and Francis Rogers; the third on Thursday evening, March 6, by Mrs. Beach, Miss Edmonds and Miss Olive Mead, and the fourth on Thursday evening, April 3, by Miss Edith Thompson, T. Adamowski and Josef Keller.

A recital will be given in Steinert Hall Tuesday evening, March 4, by Carl Faelten. This will be Mr. Faelten's fifth recital of the season, and the seventeenth in the series of standard piano works. Introductory remarks will be made by Mrs. Reinhold Faelten. An interesting program has been arranged.

Ernest Hutcheson, pianist, announces a piano recital for the afternoon of March 10, in Steinert Hall.

A musical service, under the American Guild of Organists, will be given at the First (Unitarian) Church, corner Berkeley and Marlboro streets, on Wednesday evening, February 26.

A concert on the evening of March 5, in Chickering Hall, is to be given by Miss Alice Cummings, pianist, and Miss Anna Miller Wood, mezzo-contralto, with the assistance of Karl Ondricek, violinist.

A concert will be given, February 23, in Symphony Hall, the works announced being Gounod's "St. Cecilia Mass" and the Palestrina Motet ("Panis Angelicus"). These will be followed by a miscellaneous program of classical and popular selections. The soloists include Ellison Van Hoose, tenor, and Campanari, baritone, and other prominent vocalists. The direction of the concert will be in the hands of Signor Rotoli.

At the entertainment to be given at the Hotel Buckminster, February 24, Mrs. Batcheller will sing several groups of songs. Mr. Henschel and Miss Adah Campbell Hussey will contribute some compositions.

PECK-ENSWORTH RECITAL AT NORWICH.—Sarah King Peck, George Ensworth, the Kaltenborn Quartet and F. W. Riesberg will be associated in a concert at Whitinsville, Mass., next week, when the singers will give some of their best songs, both solos and duets. After the recital at Norwich, Conn., last week, the *Evening Record* said:

The recital given at the Norwich Club last evening by Miss Sarah Peck and George Ensworth, of New York, was artistic in the extreme and delighted a fashionable audience. Mr. Ensworth has been heard here before with pleasure, and his many warm admirers were charmed with being given the opportunity of again listening to him. The agreeable impression he first made was only strengthened by his second performance, which was unusually excellent in every way.

Both Mr. Ensworth and Miss Peck were in brilliant voice, and their respective numbers were in a most artistic manner. Miss Peck's voice is of great purity, and she has absolute control of it. She gave her numbers with ease and confidence, and shared the honors with Mr. Ensworth. In the duets Mr. Ensworth's rich baritone tones and Miss Peck's limpid notes harmonized wonderfully well, and the applause was enthusiastic and spontaneous. The program, a difficult and varied one, was agreeably calculated to show the rare ability of both performers.

F. W. Riesberg's accompaniments were very sympathetic.

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PARIS, JANUARY 28, 1902.

At present a perfect wave of what the French call "snobisme" seems to have swept over Europe. That is, in order to be a success it is necessary to be foreign. One glance over the programs of our concerts—symphonic or chamber—to be struck by the great prominence given to foreign composers and interpreters. A conference is shortly to be given at the Opéra Comique when compositions by Sacchini, Paisiello, Piccini, &c., will be sung in Italian by an Italian singer. At the Opéra Wagner reigns, as witness the very great success of "Siegfried." Coquelin and Charpentier, with his opera "Louise," triumph in Germany, while there is shortly to be established in Paris a theatre for the performance of English plays by an English company. The old adage, "a prophet in his own country," &c., although trite, was never so true as at present. How much of this present craze for all that is foreign in art is snobbery I do not know. A very great deal of it, I believe. Or, since we are told by the old Latin poet that the "Arts soften manners, nor allow them to become ferocious," may it not be possible that a Franco-German alliance is to be brought about, not, as ordinarily, by diplomats, but by the interchange of foreign musicians and performers?

Henri Rochefort in a recent article headed "L'art de s'embêter" has many severe things to say on the production of "Siegfried" in Paris. "Snobbery is a word comparatively new, but which serves to characterize a mania very old: the affectation of a sentiment that one pretends to feel, or that one would like to feel. This neurasthenic state was never so developed as at present.

"In politics we have snobs of Dreyfusism, and even those of anarchy. In poetry we have those who proclaim Mallarmé very much greater than Victor Hugo. In painting they prefer Guillaumin to Corot, and in music, those who after being bored for three hours during 'Siegfried,' exclaim in coming out: 'Wagner is a giant.' And, remarkable to notice, the snobs of the Second Empire all gathered at the first performance of 'Tannhäuser' to hiss it down, just as they all were present at 'Siegfried' to applaud it with might and main. It was just as stupid and just as dishonest to wreck the one without being willing to give it a hearing as it was to exalt the other without understanding it.

"One can scarcely, however, attribute this cult to the beauty of the books, written by Wagner himself, some of which are absolutely silly. This immense work called 'The Nibelungen Ring' is nothing but a sequence of childish fairy stories. But snobbery holds all these admirers, so-called, firmly attached to the master, who is

lord of the manor. They would die—of boredom—at their post, rather than surrender.

"Again, if Wagner had left no posterity! But unfortunately he has left imitators, less gifted than himself, but all bores. And these in their turn will engender others, who will inundate us with their nebulous productions up to the sixth generation."

At the Opéra nothing new to chronicle. "Siegfried" so far has been a great financial success, the whole house at times being sold out. Program for the week: Monday and Saturday, "Siegfried"; Wednesday, "Les Barbares"; Friday, "Roméo et Juliette."

At the Opéra Comique has been produced a work in one act, "La Chambre bleue," words by Noël, music by Jules Bouval. This is an opéra comique founded on a charming sketch by Prosper Merimée. The book is stupid and ill adapted to a musical setting, which latter is not much better. The work is unimportant, and met with a very poor reception.

"Le Juif polonais" has been revived for Victor Maurel, who met with his usual success here. It is, however, more as an actor that he shines at present than a singer, his voice being worn and tuneless. What he has, however, he uses with great skill, and his diction is always perfect.

The place of Mlle. Bréal in "Grisélidis," by Massenet, has been taken by Mlle. Cesbron, the former artist having left for Grau's troupe in America. The young débutante, whom I heard last July at the Conservatoire, where she gained a first prize in opera, achieved a success, particularly when are borne in mind the trying circumstances. For a beginner to follow so distinguished and experienced an artist as Bréal was no light task. Mlle. Cesbron succeeded better than was expected. Repertory for the week: Monday, "Carmen"; Tuesday and Thursday, "Grisélidis"; Wednesday, "Manon"; Friday, "Louise"; Saturday, "Le Juif polonais."

The "Damnation de Faust" of Berlioz holds in the mind of French audiences an analogous position to that of Handel's "Messiah" with the English. So great is its popularity that three consecutive performances have been given by Colonne, the vast Châtelet Theatre being filled at each. Last Sunday was played for the first time at these concerts a symphony in B flat by E. Chausson: a fine work which possesses real interest. To César Franck belongs the honor of having developed among the younger French school the taste for chamber music, and for having remodeled to a certain extent certain traditions of symphonic forms. Ernest Chausson was one of his disciples, and this work, written four years before his death, is full of interesting themes carefully developed, with clear, sonorous orchestration, in which one hears clearly the influence of Wagner. Ossip Gabrilowitsch made his appearance, bringing the Concerto in E minor, by Chopin, as his battle piece. After the first few bars, which seemed a little uncertain, he made a great impression on the audience by the very great taste, delicacy and poetic charm with which he invested this work, somewhat old fashioned coming after the ultra-modern work of Chausson. The last movement of the concerto was played by Gabrilowitsch with astonishing clarity and firmness.

André Hekking also was warmly applauded by the audience for an admirable reading of Saint-Saëns' Concerto for cello in A minor. His tone is large and warm, and his intonation perfect; to genuine musical feeling he unites very great virtuosity.

Brahms' First Symphony in C minor terminated this long concert. Imagine two symphonies, two concertos and a long air from "The Redemption" of Franck on one program!

An interesting concert was that given at the Salle Erard by two charming girls—the sisters Ottyle and Juliet Sond-

heim. These two young artists, who are, I believe, well known in Vienna, are skillful pianists, who, clever individually, have made a distinct specialty of music written for two pianos. Their repertory—which they play entirely from memory—is very large, and ranges from Bach to Chaminade.

Their success on this occasion was very great and never in any doubt after their first number—Variations, by Duprosse. It was very interesting to hear a Romance by Thern played with the most perfect freedom of tempo rubato, really conveying the idea of one performer rather than two, so delicately were the arabesques played and so perfectly the elasticity of movement maintained.

The number which excited the most enthusiasm was the Valse Paraphrase, Chopin-Schutt, which was interpreted with great dash and brilliance. Very numerous were the recalls, the audience numbering many prominent people, social and artistic.

Mlle. Berthe Vallière was the vocalist, and added to the success of the concert by her dramatic reading of an air from "La Tasse." She was also very successful in a group of English songs by S. B. Schlesinger, in which she had the advantage of being accompanied by the composer. For the last song, "Phil's Secret," a repetition was insisted on.

The Nouvelle Société Philharmonique steadily keeps on bringing organizations and compositions hitherto unheard by the public. The Hayot Quartet recently showed excellent qualities of ensemble in their interpretation of the Quartet in A minor by Schumann, and, with second cello, the quintet of Schubert. Marie Brema was the vocalist, and won great and merited success in works very little known, and later on gave two pieces by Tschaiakowsky and Bruneau. The audience insisted on another number, when she offered a new song by a young musician, M. Weber. I say young advisedly, that this clever young man may not be confounded with Carl Maria of the same name.

Mr. Hayot's solo numbers were a Berceuse by Saint-Saëns and two solos by Bach for violin alone.

Rosenthal's second recital evoked as much enthusiasm on the part of the public as the first. The critics are not unanimous as to his interpretation of the classics, some thinking that his reading of the three sonatas given lacked somewhat in dignity. They are all, however, unanimous in their recognition of his extraordinary mechanism, his nearly demoniac virtuosity and his control, even when apparently he has given the utmost rein to his imagination. His own Rhapsody on Themes, by Johann Strauss, is voted marvelous as an exhibition of technical skill. But perhaps it was in the hackneyed "Don Juan" Fantaisie of Liszt that his purely executive powers gave the greatest effect.

There is a little difference at the Opéra Comique between Mlle. Marie Delna, principal contralto, and Albert Carré, manager, which the law courts may be called upon to settle. It appears that Mlle. Delna has an engagement since April 15, 1900, at \$1,200 (6,000 francs) per month; ten performances a month. By Mlle. Delna's contract she is entitled to two months' leave of absence in the year, during which time her salary is suspended. Last December the singer asked leave of absence for five days to give two performances at Bordeaux, which was accorded to her, but was surprised to find at the end of the month that M. Carré had deducted \$200 from her salary. Now she is suing M. Carré for this amount, or in its place the cancelling and forfeit of \$12,000, stipulated in her contract.

Carré, who was interviewed on the matter, said that the suit would not hold for a moment. In the case of an artist who only received a small salary, a chorister or an employee, if he gave a holiday on account of illness, their salary continued. But for principal singers like Delna, to whom a holiday might be accorded, and which was generally utilized for the purpose of accepting well remuner-

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ated engagements in the provinces, their salaries were stopped. As for the idea of cancelling the contract, he could not think of it, as at present the singer was absolutely necessary to him for "Carmen," "Orphée," "Le roi d'Ys," &c.

In Paris many streets are named after distinguished men. It is stated that one will be shortly called Rue Richard Wagner. The request has been already presented to the municipal council, to be decided on at its next session. Since 1876 the date of the inauguration of the Opéra, it appears, according to the *Figaro*, that the greatest success, and the work that has achieved the greatest average of receipts, has been "Tannhäuser." If this is so, the record surely merits a street named after the composer to whom it is due.

#### PARIS, FEBRUARY 14, 1902.

The study of the symphony in France as compared with its growth and progress in other countries was the task that was proposed this season at the Colonne concerts. It was intended that two symphonies should be performed at each concert; one by a native, the other by some contemporaneous foreign composer. In order to follow the history of the symphony, the different stages and transformations it had undergone during 150 years, M. Colonne had chosen twenty-four composers to represent the tastes and tendencies of their epoch. He had also arranged for twelve concerts, at which, following a chronological order, two symphonies should be given: one French, the other German or Russian.

This scheme has had, however, to be considerably modified, owing to the success of certain works brought forward, and which necessitated their repetition. Also the plan was still further disarranged by the three consecutive performances of the "Damnation de Faust," by Berlioz. Again it has been found that to give two symphonies and two concertos at the same concert was not only to exact too much from the members of the orchestra but to run very serious risk of exceeding the degree of patience and attention possessed by a Parisian audience.

At the beginning of the season there was not much danger of this latter, seeing that the symphonic works of the earlier period were of very moderate length. They dated from a period when music was considered merely as an amiable and pleasant diversion. In the course of time, however, the symphony grew to much greater proportions. Considered as the most noble and severe form of musical art, it grew to such dimensions as to exact the utmost and sustained attention on the part of its auditors. In the interest of the public, therefore, the conductor of the Colonne concerts has arranged to continue the study of contemporaneous symphonic works, not by placing two parallel works on the same program but by making the comparison from one concert to the other.

At the last Colonne concert I heard for the first time an exceedingly clear, bright, well-scored symphony in F, by Léon Boellmann. This composer had something to say, and knew exactly how to say it. Charming themes, abundance and variety in their developments, with great clearness in the orchestration.

The form had also something novel, the second movement being a broad melody played by all the violins in unison on the fourth string, followed by variations for the complete orchestra, and the last movement being in the form of a recitative with finale.

A young singer—Mme. Ida Ekman, from Finland—made somewhat of a sensation by her first number, an air from one of Händel's earlier operas, "Xerxes," known

better as the Largo. It was not that this singer had exceptional vocal gifts. The voice was pure and of good quality, without being remarkable. But the audience was so surprised at hearing the broad, beautiful melody interpreted by someone who knew how to sing that it broke out into a storm of applause at the end of the first movement. It came as a revelation, this old style of cantabile, after the jerky, spasmodic manner of the present so-called declamatory singers to which we are nowadays accustomed.

Gabrilowitsch was again the solo pianist, presenting a very admirable interpretation of Schumann's Concerto in A minor. The beautiful second movement gained for this clever young player much enthusiasm. He has been very successful in Paris, the recitals he has given at the Salle Erard being followed with the greatest interest by the piano enthusiasts, artists and amateurs.

Chevillard has given at the Lamoureux concerts the Dante Symphony, by Liszt, which had such a success that it was repeated the following Sunday. Paul Kalisch, the German tenor, was one of the vocalists. The critics found his voice worn, his style not good; but give him great credit for his sincerity, earnestness and other serious qualities. An extract from a new work by Sylvio Lazari, written in an ultra-Wagnerian style, was also given, and evoked a good deal of enthusiasm.

At the Opéra "Siegfried" is still being performed twice and three times a week to large audiences, and with the same cast as I have already given. There are to be five more performances of this work, with Jean de Reszké as Siegfried, after which he leaves for a short season at Monte Carlo. On his return on March 25 he will sing in several performances of "Roméo," "Prophet," "Lohengrin" and "Faust."

Madame Acté, who has been a long time absent from the Opéra, made her reappearance last week as Marguerite in "Faust," and met her usual success. "Orsola," the new opera by the brothers Hillemacher, is in rehearsal, and is expected to be produced the first weeks in April. The roles have been distributed to Mesdames Acté and Héglon, Messrs. Delmas, Vaguet, Noté, Laffitte, &c. A revival of Meyerbeer's "L'Africaine" is also to be given, with new scenery and costumes. This will take place February 20.

Program for the week: Monday, "Faust"; Wednesday and Friday, "Siegfried."

At the Opéra Comique, "Grisélidis," by Massenet, is the principal attraction, with Mlle. Cesbron, who replaces Mlle. Bréval, in the title part.

Program for the week: Monday, "Mignon"; Tuesday and Saturday, "Grisélidis"; Wednesday, "Manon"; Thursday, "Le Juif polonais"; Friday, "Lakmé."

"Grisélidis" has been produced at Nice, and met with much success. "Les Barbares" has also met with a favorable reception at Lyons.

The eleventh concert of the New Philharmonic Society brought forward the Frankfort Trio, a really excellent organization, and Marie Bréma, re-engaged on account of her success at the preceding concert. Program made up principally of Brahms and Beethoven, very excellently sung and played.

A remarkably good impression was made on a large audience by a young and very charming soprano singer, Mlle. Yvonne de Tréville, who is, I believe, in spite of her name, of American birth and parentage. The great scene from Thomas' opera of "Hamlet" ("Air de la Folie") was given with such a really beautiful quality of voice, combined with a secure and firm virtuosity, as to evoke a demonstration from a somewhat critical Parisian audience, accustomed to hearing this number by the first singers of the day. A very capable and experienced music critic told me that he never remembered to have heard the scene better sung. The applause was so pronounced that after several recalls Mlle. de Tréville had to give an encore—"Chanson Provençale," by Dell'Acqua. It is somewhat rare to find, as is the case with this young artist, a remarkably pure voice combined with such warmth of temperament. Besides an air from "Louise," Mlle. de Tréville gave the popular song, "Toujours," by S. B. Schlesinger, which was encored. Mr. D'Hubigné in several tenor arias and the duet from "Roméo" displayed an excellent voice, with very good taste and style. I believe Mlle. de Tréville is engaged for a tournée of French opera in Spain, where she will sing in "Mignon," "Mirielle," "Le Roi d'Ys," &c.

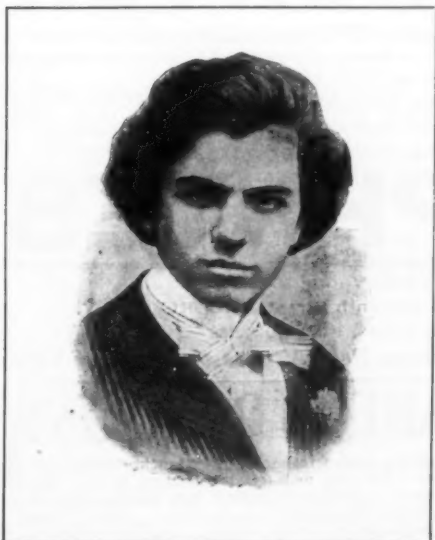
The season of opera at Monte Carlo has just commenced with a performance of "La Vie de Bohème," by Puccini, with Mmes. Melba, Boyer, Messrs. Caruso, Soulaïroix and Boudouresque.

Huguenet, a popular actor of Paris, is in treaty with the Comédie Française, which theatre is anxious to secure his services. These are his conditions: A fixed yearly salary of 12,000 francs (\$2,400); a share of the profits, which would never fall below 12,000 francs, and which has risen in some profitable years to 40,000 francs; also 5,000 francs for personal expenses, and, lastly, a month's leave of absence, during which Huguenet is engaged for performances at Monte Carlo, at a salary of 500 francs per night, or 15,000 francs for the month. The total of this would make, at the lowest calculation, a minimum of 44,000 francs, or \$8,800 per year, which shows that it pays to be a popular actor in Paris.

An interesting article has appeared by Eugène d'Harcourt, the well-known musician and critic, on the Wagnerian influence as manifested and affirmed by the triumph of "Siegfried" in Paris. Speaking of the public taste, he says: "Its education commenced forty years ago by the immortal Paderewski will shortly be completed. If many traces of snobbery still exist, they will shortly disappear, and the great public will discern the good from the bad, that which is wise from that which is childish, what moves one from what simply astonishes, and eventually will exact an art healthy and wholesome. It will speedily tire of misery, of which one commences already to be satiated; of pictures impossible to represent in music, because it is music and not painting; of philosophy that is attempted to be taught through sounds; in short, of all the follies that one hears constantly whether in concert rooms or the theatre.

"This great public will eventually demand that music shall speak simply its own language and charm and interest by its own art alone." He adds: "Musicians can now proceed and utilize the material accumulated for centuries, and continue to follow the ancient theories without fear of routine or pedantry. We shall find also a musical compromise between opera and symphony, and our ideal will be an alliance between the line of ancient masters with the discoveries of our modern polyphonists."

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# Greater New York.

NEW YORK, February 17, 1902.

**O**RGANISTS and singers are once again in tribulation, for about this time changes are being made, to take effect May 1, in choirs hereabouts. That many a church does a foolish thing in making changes in their choir personnel is certain; equally certain is it that many a singer regrets going to the unknown, for a few more dollars, rather than remaining where they are known and liked. It is certainly a matter of the round pegs in the square holes, many a singer being entirely satisfactory and comfortable in one place who would not fit another.

A certain music committee chairman said to the writer that he had heard 150 singers the past week, and had not made one contract. Serves him right; this is foolishness! The keynote to the whole matter is that not knowing what they want, they do not find it.

This department will for some weeks publish vacant positions; the hint once given here, it behooves the aspirant to hustle for him or her self. In the following list of open places the church is plainly stated; if no other means of finding the proper party to whom to go exists, let the applicant go straight to the church, and find either sexton or minister, who will always give a lady or gentleman the information. Notice I said lady or gentleman—none other need apply. Churches want something else besides voice. If writing, inclose self-addressed and stamped envelope, and remember that the early birds always stand the better chance.

## OPEN CHOIR POSITIONS.

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\$1,500 soprano position; see O. H. Winters, 8 East Twenty-third street.

Soprano, tenor and bass, Calvary M. E. Church, Harlem.

Tenor and bass, Madison Avenue Baptist Church, New York.

Organist, Hanson Place M. E. Church, Brooklyn.

Organist, Emanuel Baptist Church, Brooklyn.

Organist, Brick Presbyterian Church, East Orange.

Organist, Crescent Avenue Presbyterian Church, Plainfield, N. J.

Organist, Second Presbyterian Church, Elizabeth, N. J.

Organist, Tompkins Avenue Congregational Church, Brooklyn.

Alto, Memorial Presbyterian Church, Brooklyn.

Soprano, First Dutch Reformed Church, Brooklyn.

Tenor and bass, First Presbyterian Church, Orange, N. J.

Bass, First Presbyterian Church, Elizabeth, N. J.

Soprano, Munn Avenue Presbyterian Church, Orange, N. J.

Tenor, Clinton Avenue M. E. Church, Brooklyn.

The curious thing in this list is the absence of New York positions; never before were there so many out of town places and so few here. Within a fortnight, however,

more changes are likely to be known. The suburban places are many of them equal to the best in New York, and are or have been filled by prominent men and women; a relatively higher salary is paid than would be the case in a church of the same metropolitan standing and importance.

Of the studio events of the week none were more enjoyable than Mrs. Morrill's students' musicale, at her artistic quarters in the Chelsea on Thursday night.

Florence Clark, of Ridgewood, sang Woods' "Thy Name" with fine fervor and Handel's little song, "Hear Me, Ye Winds," in superior fashion. Alice MacGregor, of Saratoga, shone to excellent advantage in "Polly Willis," Nevin's "Time Enough" and MacDowell's "Thy Beaming Eyes." She has a real soprano voice of high range and sings with intelligence and ease. Edna Hudson, mezzo-soprano, who comes from Boston, carries herself well, and is musical to her finger tips; she sang well Gaynor's "Lullaby" and "There, Little Girl." Expressive features bring distinction to her singing. Georgiana Schoonmaker, alto, sang Osgood's "Wake Not, But Hear Me," with musical temperament and taste. With Mrs. St. John Duval, of Richmond, Va., she sang the duet, Rubinstein's "The Angel," the voices going well together with much expressive style. Misses MacGregor and Hudson also sang a duet by Campana, and in this, too, there were beautiful unity and grace.

There was charming variety in the vocal music of the evening, and the evident progress of the singers was manifest to those who attended. Mrs. Morrill infuses perfect confidence in herself and method in all her pupils, and the result is they study with steady enthusiasm and belief in their progress. F. W. Riesberg accompanied.

A concert at the Educational Alliance, under the direction of Prof. Mark M. Fonaroff, on the 15th, was noticeable for one special feature, namely, the fact that all the participants, with one single exception, were under fifteen years of age.

This violin class is composed of some thirty young players, of all sizes and ages, among whom are some marked talents. The larger number are Russo-Americans of Hebrew origin, in whom love for music is inborn. United they played some good music, by Grieg, Bach, Handel, a Franz "Hebrew Melody" and Beethoven Menuett, and Mr. Fonaroff is certainly doing good work with these boys and girls.

Master Samuel Lieberman played the Nachez "Gypsy Dances" in such fashion that there is no doubt of his talent, and Rosie Frank showed that she, too, has marked violin talent, in a Romanze by Tschaiakowsky and Mazurka by Wieniawski. Master Mischel Shapiro is the star player, however, and on this evening he outdid himself, showing steady improvement over a year ago. He played the Lipinski Military Concerto, first movement, with dash, good tone, and with greater freedom and rhythmical accuracy than before. The audience rose at him, showered him with honors. Sarah Gurowitsch, a 'cello pupil of Leo

Schulz, played the Bach Air with repose and large tone, and a difficult Popper Mazurka with lots of brilliance and style; she is indeed a wonder, not many sizes larger than her 'cello. Another star was little "Gussie" Zuckermann, who (now graduated from this diminutive) has attained to the dignity of "Miss Augusta Zuckermann"; she played the Raff D minor Variations with elegance of style and with impeccable technic and finish. To the enthusiastic encore she responded with the Scherzo Valse, by Moszkowski. Miss Melanie Gutmann let variety to the concert by singing Pergolesi, Brahms, Bohm and Grieg songs; her voice is bright and powerful. In the audience was noticed B. A. Sharp, the author of the musical literary sensation, "Stolen Correspondence." F. W. Riesberg was at the piano.

A studio musicale, by Madame Finkel's pupils, brought forward some singers who are making or will make their mark, as follows:

Polonaise, from Mignon.....	A. Thomas
Twilight .....	Nevin
Rosary .....	Nevin
Mighty Lak' a Rose.....	Nevin
Sunshine Song.....	Goring Thomas
Japanese Song.....	Clayton Thomas
Fire Scene from Il Trovatore.....	Verdi
Si le Bonheur (Faust).....	Gounod
Stille wie die Nacht.....	Bohm
Ah fors e lui (Traviata).....	Verdi
Ombra leggiera (Dinorah).....	Meyerbeer
Bolero, Sicilian Vespers.....	Verdi
Songs by MacDowell and Jessie Gaynor.....	Miss Lucille Presby.

These young women certainly all show remarkable voice control, the great desirable thing, as well as vocal style; they are all more or less in the public eye, and in time should be well known. A cup o' tea on the cold February afternoon was cheering, and an interested assembly listened with manifestations of pleasure to the singers.

The Columbia University Musical Society gave their annual show in Carnegie Lyceum throughout the week. This is an unique affair, the libretto and music by college men, and the entire thing presented by members of various classes. As the female parts are also taken by these stalwart boys, the effect can be imagined.

William A. D. Evans acted as manager, and saw that everything went off with éclat. Large audiences attended, and the entire thing was most successful.

Miss Bisbee, of Carnegie Hall, was at home last Wednesday afternoon, when Miss Howard and Miss Boone played piano pieces, all very formal, but none the less enjoyable. The former played Moszkowski's Valse in E, Rubinstein's Barecarolle in G and the Bach-Tausig Toccatina in D minor. Surprise was expressed at her improvement, which has been gratifying. Miss Boone played Schumann's Novelette in F and the Chopin Valse, op. 70, No. 3. She is a musical nature. Miss Bisbee's next "Evening of Music" occurs this Friday, February 21.

Charles Whitney Coombs has planned Lenten musical services of special interest at his church, the Church of



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the Holy Communion, Sixth avenue and Twentieth street, as follows, the hour being 4 o'clock:

FEBRUARY 16.	
The Sorrows of Death.....	Coombs
Ave Maria.....	Coombs
FEBRUARY 23.	
By Babylon's Wave.....	Gounod
My Song Shall Be Alway Thy Mercy.....	Mendelssohn
MARCH 2.	
Hear My Prayer.....	Mendelssohn
He Counteth All Your Sorrows.....	Mendelssohn
MARCH 9.	
The Sorrows of Death.....	Coombs
O Ye that Love the Lord.....	Barnby
MARCH 16.	
Gallia.....	Gounod
Air from Suite.....	Bach
MARCH 23.	
Hear My Prayer.....	Mendelssohn
Behold and See if There Be Any Sorrow Like Unto My Sorrow.....	Händel
The soloists at these services will be Master Albert Auty, soprano; Mrs. Charles Starr, contralto, E. Theodore Martin, tenor, and William Frederic Spence, violinist.	
Charles Whitney Coombs, organist and choirmaster.	

J. Warren Andrews plays at the Charleston Exposition March 4, and at the John B. Stetson University, De Land, Fla., March 6. His choir at the Church of the Divine Paternity gave Dubois' "The Seven Last Words of Christ" last Sabbath evening.

To-morrow (Thursday) there will be an organ recital at his church, Seventy-sixth street and Central Park West, at 4 o'clock, by Miss Louise F. Thayer, assistant organist at St. Paul's Chapel; Miss Anna B. Foster, and Arthur Wilson, organist Church of the Holy Sepulchre, assisted by Mrs. Mary E. Cheney, soprano. The final number of the program will be the "Nuremberg Variations" for two players, organ duet, by Eugene Thayer, played by Miss Thayer and Mr. Andrews.

Carl Hauser has had a series of violin recitals by pupils at his home studio on successive Sunday afternoons, the following students participating: Arthur Hauser, Arthur Neustadt, Albert Trageser, Julius Breitenbach, Romeo Manowitch, Albert Stirn, Louis Pallay, Howard Reiling, Dean Langmuir, Herbert G. Semler, Eric Hauser, Robert Toedt, Arthur Carroll, Max Reich, Walter Binger, George and Illa Kahle, Sylvain Ortlieb, William Zinsner, Walter Pach, Hanna Williams, William C. Macduff, Franz Obermann, and the Misses Lucille Hall and Irma Williams.

Sibyl Sammis, that attractive concert singer, opened this week, Monday, with her company in Bethlehem, Pa., returning to New York Easter week for a brief stay. She sang last week at Roseville Avenue Presbyterian Church, and produced deep effect with Greely's "Come to the Land of Rest," sung with much emotion and depth of sentiment. In the duet, "The Invisible Land," by Leslie, sung with Beatrice Taylor, one of the best pupils of Miss Machin, there was beautiful unity, the latter, too, winning much praise. Robyn's trio, "Thou All Gracious God," with tenor

Edward Strong, was an artistic thing, and many people took occasion afterward to say appreciative things of the singing to organist F. W. Riesberg.

O. Heywood Winters, 8 East Seventeenth street, knows of a \$1,500 soprano church position. This requires an experienced, exceptional singer.

Alice Breen sails February 26 for a month in the Bermudas, singing on the way under the patronage of some English friends. She has sung at a number of private affairs, among them at Mrs. Fairfield's and Mrs. Astor's.

Vivien McConnell, pianist (pupil of Brounoff), and H. Alphone Steiger, reader, announce a concert at Knabe Hall to-morrow (Thursday) evening.

#### "THE PROFESSION."

"THE PROFESSION," a magazine for music teachers and students, is issued by the International Society of Pianoforte Teachers and Players. We should call them piano teachers and players, because the word "pianoforte" is by this time obsolete in America. Many people who manufacture pianofortes do not make them for the purpose of being sold, but merely for the pleasure of making them, while the piano manufacturers make pianos to sell them.

"The Profession" is published at 11 West Twenty-second street, in this city, at 50 cents a year, and is in the interest of the people who play and study the piano. Its January number has such important contributors as E. F. Barthomolew, A. J. Goodrich, Max Meyer, Mrs. Nina K. Darlington, and W. J. Henderson, of the *Times*, adds an article on the evolution of piano playing. Florence Dodd has an excellent article and a very beautiful half-tone of Dr. G. Stanley Hall, president of the Clark University, Worcester, is among the illustrations. We select him because he is known as one of the most important contributors to psychology, and his article on the relation of psychology to music is important. Altogether, we must approve of this magazine as an excellent educational proposition, which should go before everyone interested in music, not only in piano playing but in piano pedagogy, for it is somewhat broader in its scope than mere piano playing. All the higher forms of piano playing are so thoroughly associated with the higher forms of music that it really becomes one great question of art. A. K. Virgil is the vice-president of the society, and an important article on the Clavier method is contributed by him. Music students should send for a sample copy.

"THE FLIGHT OF THE EAGLE."—The first production of "The Flight of the Eagle" will take place at Mr. Ruben's third morning, Friday, February 28, with Mr. Bispham, Ellison Van Hoose, and Miss Esther Palliser. The score is composed by Homer Norris, and the text is a selection of parts of Whitman's "Leaves of Grass."

#### JOHN PHILIP SOUSA.

THE extraordinary honor which King Edward conferred upon John Philip Sousa when he bestowed upon him the Victorian Order in recognition of his achievements as a conductor and composer, is now a matter of musical history. The distinction was so exceptional that the British press commented on it at great length, and reports were sent by the cable to all parts of the world.

It was near 10 o'clock Sunday night, December 1, when Sousa and his band, in obedience to the "Royal command," appeared at Sandringham House and gave a concert to King Edward, the Queen and a small party of nobles. The audience was a royal assemblage of music lovers—the most august that orchestra or band ever played to, and about as enthusiastic.

The concert had been secretly arranged as a delightful surprise for the Queen on the occasion of her birthday. The King showed that he was neither prejudiced nor narrow regarding Sunday concerts, for he did not even so much as suggest that only sacred selections should be given. As a matter of fact, the program was anything but "sacred." The conductor and his men were on their mettle. "God Save the King" was followed by patriotic American airs. So impressed were the royal auditors with Sousa's marches and the characteristic negro dances and rag-time melodies that they insisted upon their repetition. Mr. Sousa afterward declared that he never had played before a more appreciative audience.

A signal honor had been reserved for the "March King." During a brief intermission near the close of the entertainment, King Edward took from his hip pocket a small case which contained a medal—"the Victorian Order"—and this he gave to Mr. Sousa. The surprised recipient accepted the kingly offering as gracefully as he could and placed the package in his inner pocket.

During his career as composer and conductor Mr. Sousa has had conferred upon him many honors. None of these, however, does he value more highly than this "Victorian Order," for it is expressive of royal appreciation. It is an honor that is valued by Mr. Sousa's friends everywhere and especially by his American admirers.

The portrait of Mr. Sousa which embellishes the cover of this week's *MUSICAL COURIER* shows the medal of the "Victorian Order" which the King of England bestowed upon the "March King."

ALICE SOVEREIGN AT THE BROOKLYN INSTITUTE.—Supplementing the flattering press notices reproduced here last week we this week add one from the *Brooklyn Times*, as follows:

Miss Sovereign made her first appearance as a concert singer in Brooklyn and justified sanguine predictions for her future. Hers is a noble voice, with the richness of the true contralto and with the possibilities of tone color not often heard in a voice of such body and volume. Her future as a public singer should be assured. —*Brooklyn Times*.

And the *Brooklyn Eagle*, February 7, said: Miss Sovereign's full, round tones were admirably fitted to her two solos, "Lungi del caro Bene" and a love lullaby by Goring Thomas.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, February 13, 1902.

**L**ET Chicago musicians read the following and take it unto themselves.

The occasion which the Montreal *Herald* describes was a dinner given to McGill University law students last Saturday evening. The hosts were R. D. McGibbon, K. C., and W. J. White, K. C. Says the *Herald*:

Arnold Wainwright, president of the Law Students' Society, toasted the hosts.

Mr. White, in replying, spoke of the position and responsibilities of law students. As the judges were the elder brethren of the Bar, so the Bar were the friends and advisers of every student, as soon as his indentures were signed. They should not hesitate to go to men of more experience for counsel, and no lawyer would hesitate to help any young practitioner in his studies of a difficult case. They were all members of a worthy profession, and were equally responsible for its dignity and prestige.



A recent issue of a Chicago daily paper contained a very remarkable article.

It was illustrated with pictures of musicians.

And it explained how love had made sundry great composers add lustre to their greatness.

This, and this, and something else, he composed for her dear sake—said the article.

I cannot give you the name of the paper and the date.

But it certainly came out on a Sunday in the *Inter Ocean*, *Record-Herald* or *Tribune*.

HELEN BUCKLEY.

Said a recent issue of the *Illinois State Register*:

Chicago's well-known soprano, Miss Helen Buckley, sang herself into the very hearts of an audience which filled the First Christian Church to overflowing last night.

Miss Buckley has not what the exacting critic would term a very sweet voice, but she has a great voice both in volume and quality. First to attract is her brilliant interpretation. She adds expression to all her efforts, and there is a magnetism about her presence and enunciation which is highly artistic. Her technique is that of the finished artist, who successfully combines the theoretical and practical realms of song. Every tone by Miss Buckley is particularly articulate. Every effort she makes reaches right down into her audience, and last night all who heard her sing were won by her. The vehement demand for encores bore tribute to Miss Buckley's signal success. Space will not permit of comment upon each of her selections. Among other selections she rendered in response to encores were "The Bonnie, Bonnie Banks of Loch Lomond," and a dainty little Japanese lullaby. Doubtless the most charming of her last night's numbers was that French gem, "Vous Dansez Marquise," by Lemaire.

On February 19 Helen Buckley and Clarence Dickinson will give a vocal and organ recital at a private residence in Milwaukee, Wis.

## CHARLES R. BAKER'S ARTISTS.

Among artists who will place themselves under Charles R. Baker's management for next season is Miss Marie Schumann (formerly of London), who is described as a remarkably clever violinist. Miss Schumann is a native of Philadelphia. She began her studies, when very young, at the Guildhall School of Music, London, where she won the first prize, presented by Sir Polydon de Keyser, Lord Mayor of London. After her initial public success she studied in Leipsic, Berlin, Brussels and Budapest. Her instructors were Joachim, Ysaye, Johannes Wolff, Brodsky and Hubay. Miss Schumann played throughout Germany and made her debut with the orchestra at Crystal Palace, under Mr. Manns. She has appeared several times at Covent Garden with Madame Nordica and other celebrities; also at Rio de Janeiro, Buenos Ayres and Mexico City, winning ovations. This violinist received a beautiful gold mounted bow, presented to her by the Lord Mayor of London when she played at a concert given at the Mansion House. She recently was given a gold watch and chain while performing at an imposing reception held by the Governor of Brazil. Reaching Chicago a few days ago she played for Theodore Thomas, William H. Sherwood and Charles R. Baker. The latter immediately secured her for a year's concerts.

Miss Schumann has flattering personal indorsements from her five great teachers and her repertory seems to be unlimited. With Herman Devries she will appear at a testimonial concert in honor of Carl Bunge at North Side Turner Hall on Sunday afternoon, February 16, when she will play the Bach Air and the "Airs Hungarian," Ernst, accompanied by full orchestra.

Other artists who have placed themselves under Mr. Baker's direction for next season are William A. Howland, the baritone, of Ann Arbor, and Mabel Geneva Sharp, soprano. Mr. Howland is well known in Chicago, having sung in "The Messiah" with the Apollo Club in December, and in the same work at Milwaukee for the Arion Club. He sings yearly at the Ann Arbor Musical Festival with other prominent vocalists, and will no doubt find a hearty welcome in the Western musical field.

Miss Mabel Sharp, the soprano, made a successful debut

lately in Mendelssohn's oratorio "St. Paul" at Kansas City with Glenn Hall and other distinguished artists. Miss Sharp had been heard in local circles, but the full extent of her ability was not generally known, and she went to Kansas City highly recommended by Mr. Baker, for whom she had sung. Notwithstanding the fact that the Convention Hall seats about 25,000 people, and although 600 voices were behind her, Miss Sharp's clear, powerful and penetrating notes were heard with distinctness throughout the building. She won a veritable ovation.

Mr. Baker is still negotiating with several eminent artists, and will present a very strong list for next season's concert work. He will also have the management of Electa Gifford, whose success this season has been emphatic.

ELECTA GIFFORD.

Western critics have been writing in praise of Electa Gifford, the young American soprano. Local accounts of her recent appearances in St. Louis and Flint, Mich., will be read with interest.

Miss Gifford, the soprano, who was selected to sing Gounod's "Gallia," grew in favor as the concert progressed. Her first appearance was in the Mad Scene, from "Hamlet." The scene is designed merely to exhibit the vocal dexterity of the singer. When Miss Gifford had finished with her runs, trills and other pyrotechnics, the audience applauded generously. But when she later gave the group of three songs, Von Flieitz's "Violets Everywhere," Cowen's "The Seasons" and Nevin's "The Nightingale Song," she appeared to increasing advantage, and the enthusiasm grew until the audience was unmistakably emphatic in its appreciation. Miss Gifford is a coloratura soprano, with a voice which is most pleasing in quality, shows cultivation and is handled admirably. Her operatic experience gives her a decided advantage in the expressive and ingratiating rendition of her songs. She also sang the solo parts in Gounod's "Gallia," and added to the favorable impression already made, her voice coming out full, clear and strong above orchestra, chorus and organ.—St. Louis Globe-Dispatch, February 7, 1902.

The concert last night was the most enjoyable of the series. Too much cannot be said in praise of Miss Gifford. She possesses a most beautiful voice, very clear and birdlike. It is perfectly developed and controlled, and this, combined with a beautiful face and charming stage presence, won her audience immediately. She was compelled to respond after every number, even the last, which is most unusual for a Flint audience to demand.—Flint (Mich.) Globe, February 4, 1902.

Miss Electa Gifford captured Flint last night with her voice. She has a great gift and thoroughly understands the use of it. She held entranced her hearers and received from them the greatest compliment Flint people have been known to pay a singer—that of refusing to leave their seats until she responded to a final encore. Miss Gifford's tones were excellent, both throat and chest, her register pleasing and, added to a winning personality, her success was instantaneous. It was the finest concert Flint has been permitted to enjoy.—Flint (Mich.) Journal, February 4, 1902.

The joint piano and song recitals given by Electa Gifford and William H. Sherwood have proven so satisfactory from financial and artistic points of view that Mr. Baker, who will manage both artists next season, has decided to make a special feature of these concerts. Lyceum and Star course managers already are asking for them as leading events in their forthcoming series.



At Mrs. Celia Wooley's residence, on the evening of February 9, Jeanette R. Holmes, the talented contralto, sang several songs, the words of which were by Sidney Lanier; while Mrs. Elia Peattie read an essay on the life and works of the same poet.

Miss Holmes sang recently at a reception given for Bishop Muldoon at the Holy Name Cathedral.



Mrs. Arthur Caton, Mrs. Arthur Ryerson, Mrs. Henry Dibblee, Mrs. H. O. Stone, Mrs. Watson Blair, Mrs. John M. Clark, accompanied by her daughter, Mrs. Richard Harding Davis; Mrs. William Farquhar, Mrs. Ogder

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Armour, Mrs. Franklin MacVeagh and Mrs. Madison B. Kennedy are among those who, according to the society recorders, have of late been recognized among patrons of the Friday afternoon orchestral concerts at the Auditorium.

The Armour Institute Musical Clubs will give a concert this evening at the Chicago Beach Hotel.

Mr. and Mrs. Gale Carter will live, not in Chicago, but in New York. Mrs. Carter, who was Miss Marion Thomas, is a bride, the daughter of Theodore Thomas.

"On account of complaints which have reached the office the management requests the ladies to observe the city ordinance by removing their hats" is the latest addition to the Chicago Orchestra programs at the Auditorium.

Managers of the Grand Opera House announce that the annual summer production for 1902 will be a spectacular presentation of "The Wizard of Oz," a fairy tale by L. Frank Baum, with music by Paul Tietjens, of Chicago. "The Wizard of Oz," it is said, describes a Kansas maiden, Dorothy, who is carried away by a cyclone to a mysterious region known as the Land of the Munchkins, where she encounters all kinds of fantastic personages in her endeavor to find the Wizard of Oz, the only person in the realm who can insure her return to Kansas. The two chief characters besides the heroine are the Tin Woodman and the Scarecrow, upon whom it appears that most of the mirth provoking element depends.

Samuel N. Harper, son of the president of Chicago University, Dr. William R. Harper, will manage the University Music Club's concert at the Studebaker Hall, Fine Arts Building, on March 5. He is a senior in the university and has received a portion of his education in Paris.

Why do not some enterprising musicians adopt Julia Marlowe's policy of charging for her autograph, and benefiting, with the funds thus secured, some deserving institution?

#### DEGENERACY?

An editorial in the Chicago *Evening Post* of February 8 deplores the lack of meritorious characteristics in present day theatrical productions.

"How many plays," asks the writer, "has Chicago seen this season that deserved the notice of any person intelligently fond of the drama and literature and old fashioned enough to hold that the theatre should excite thought and emotion, and not merely aid digestion or enable weary people to forget their daily routine in the enjoyment of diverting and trivial spectacles? Does anyone who has attended the theatre more or less regularly feel that he is wiser, more human, more liberal or thoughtful because of his expenditure of time and money on the theatrical output? There is but one answer possible to these questions."

And what does the *Evening Post* think of some of

the modern compositions which audiences are expected to applaud?

#### CHICAGO AND NEW YORK.

The Chicago *Tribune* of Sunday, February 9, contains a delightfully reassuring editorial.

"Following closely upon the declaration of Carl Armbruster that Chicago is the superior of New York in musical taste and knowledge," it begins, "comes another bouquet thrown at Chicago by the West End Woman's Republican Association of New York. This association, at its regular meeting the other day, suspended its political labors long enough to discuss the relative importance of New York and Chicago as literary centres. It was generously conceded that in elevated roads and skyscrapers Chicago was ahead of New York, but as to the pre-eminence of the latter as a literary centre it was felt there was an opportunity for question."

However, according to the *Tribune*, the conclusion reached was in favor of this city, and the editorial continues:

"There is nothing particularly new in the discovery made by this New York club, for literary centres of an order superior to New York may be found all over the West, and they are numerous in Indiana. The surprising feature of Chicago's superiority is the agency which is responsible for it. Our literary attainments, it appears, are due to 'the pure ozone that sweeps down upon us from the broad prairies.' This, however, is not an exact statement. If pure ozone were the source of intellectual superiority, then Joliet, Rockford and Elgin, or even La Grange and Berwyn, where there is more ozone than the people of those places know what to do with, would be literary centres, while Chicago, which has little ozone, would be even worse off than New York."

"Apparently, it is only when the air becomes laden with dust and filth and soot and smoke that the literary impulse is stimulated. As people grow dirtier and buildings grimmer the literary production increases and authors multiply. Recently the smoke inspector of Cleveland, after examining the Chicago article, declared: 'It is dirty; it is destructive; it is wasteful; it is unnecessary.' But if, when mixed with the prairie ozone, it invigorates the intellect, develops the taste, and stimulates literary production—in a word, makes the city a great literary centre—then an old stigma on the fair fame of Chicago is removed. It can no longer be a reproach to us that we are given over to the material things of life and are worshipping Mammon when the smoke and soot and other visible signs of industrial prosperity are also making for the good, the true and the beautiful, and uplifting us to intellectual heights far above the possibilities of New York."

The following is a description of "The Trend of Time," which Mrs. Hess-Burr and Miss Anna Shaw Faulkner will present at the Music Hall, Fine Arts Building, next Thursday evening, February 20:

It is composed of a series of poems by William Gardner, set to music by Victor Kemp (Harry Girard). The passing months is the theme. January opens with a bass solo in honor of the new year, "Methinks This Month Is Like a Fair White Page." "Heigh-ho, Sweetheart Mine," is the valentine song for February, sung by quartet. March winds and spring fancies follow in duets for bass and tenor, soprano and contralto. A melodious prelude for piano tells of the dawn of spring, and the soprano sings, "Sweet-

heart, Thou Art Like An April Day." May has a madrigal and a spirited song of the sea, for bass and quartet; June, an aria for tenor, "Oh, Beautiful Month of Roses"; August, a midsummer song for contralto; September and October, quartets with solos, "Awaken, O Dreamer, the Summer Is O'er," and a Harvest Hymn; November, an inspiring hunting song for tenor and quartet, and December; a Christmas aria for soprano, with an adieu to the year, sung by quartet.

Miss Faulkner will read the poems, and Mrs. Hess-Burr will play the instrumental part; while Maude Lindon Wells, Adele Blauer, Holmes Cowper and Albert Boroff are to constitute the quartet.

A new version of "The Explorers" will be the attraction at the Dearborn Theatre, beginning on March 2.

Miss Mary Peck Thomson and Mrs. Bussing held a reception at "The Winamac" this week, an artistic program of music constituting one of the interesting features.

"La Bohème" has not succeeded in arousing any great measure of genuine enthusiasm at the Studebaker Hall, Fine Arts Building, during the present week. The Castle Square Company's next production, "Aida," which will be presented from February 17 to 22, doubtless will make a more favorable impression upon the Studebaker's clientele.

The Apollo Club's concert on Monday evening, February 17, is the most important musical event of the coming week.

Elizabeth Blamere, the gifted soprano, has just accepted the important and lucrative position of soloist at the First Methodist Church, Evanston. Miss Blamere is to be congratulated upon the distinguished success which is attending her in Chicago this season.

Edwin Charles Rowdon, baritone, and Helen A. Culver, contralto, two popular Chicago musicians, were heard in a recital at the Music Hall, Fine Arts Building, on Friday evening, February 7. The Spiering Quartet gave able assistance, and the audience was enthusiastic.

On Sunday evening, February 16, at a sacred concert to be given in the Coliseum, an orchestra will play, and one of the soloists will be Helen Buckley, the eminent soprano.

David Bispham, under the direction of Sydney Lloyd Wrightson, will give a recital at the Studebaker Hall, Fine Arts Building, on Sunday afternoon, March 30. It is probable that Mr. Wrightson will bring several other artists to Chicago this season.

#### RICHARD BURMEISTER'S RECITAL.

It is generally acknowledged that one of the most artistic events of the season 1901-1902 in Chicago was the recital given in Music Hall, Fine Arts Building, on the afternoon

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of February 13, by Richard Burmeister, the eminent pianist, of New York. This was the noble program:

Variations on the Basso Continuo of the Crucifixus of the B minor Mass, ending with a Choral.....Bach-Liszt  
On Song's Pinions.....Mendelssohn  
Maiden's Wish.....Chopin  
Senta's Ballad.....Wagner  
Sonata in F sharp minor, op. 11.....Schumann  
Elegy.....Burmeister  
Valse from The Bat.....Strauss-Schütt  
Benediction of God in Solitude.....Liszt  
Pester Carnival.....Liszt

Mr. Burmeister's magnificent technic, scholarly interpretations, exquisite tone coloring, magnetic personality and general musicianship served to arouse the admiration of the audience, as well as to inspire the pens of our local critics. Bach, Liszt, Mendelssohn, Chopin, Wagner, Schumann and Strauss-Schütt—all were heard to exceptional advantage, while after the original "Elegy" came an ovation.

The event was under the direction of F. Wight Neumann.

Joseph Vilim, director of the American Violin School, Kimball Hall, has arranged a very interesting program for the school's concert in Kimball Hall on the evening of March 5.

To-day Charles R. Baker, of the Fine Arts Building, makes the following announcements:

Mr. and Mrs. Bruno Steindel have been engaged to give a recital at Muscogee, Ind. Ter., in May, while on their return trip from Texas.

Glenn Hall will sing at Muscogee, Ind. Ter., and at Anadarko, Okla., and Springfield, Mo., in March.

William H. Sherwood will give two recitals in St. Paul during the latter part of this month, and also will appear at Albert Lea and other Minnesota places in the course of the same concert tour.

Electa Gifford will be heard before the Philharmonic Club, of Nashville, on March 12.

Miss Gifford, Holmes Cowper and Edwin Charles Rowdon will go to Gaffney, S. C., for the May Festival to be held there.

Esther Feé is giving recitals at Leavenworth and Emporia, Kan., and in Iowa this week. A special car, chartered by her numerous Kansas City friends, was recently sent from that city to her concert at Leavenworth. Among those in the party were Mr. and Mrs. Carl Busch.

Glenn Hall has been engaged to sing at Winnipeg on March 28. He will then go East for a long tour with the Boston Festival Orchestra.

Mary Dennis Manning, the dramatic reader, has been engaged for a week's readings before the Mountain Lake (Md.) Chautauqua Assembly early in August.

#### AMERICAN CONSERVATORY CONCERT.

On Monday evening, February 24, a recital by advanced students of the American Conservatory will be given at Music Hall, Fine Arts Building. The program will contain many ambitious numbers, such as the great A minor Fugue, by Bach; Paderewski's "Variations," the Strauss-Schuett "Paraphrase" and Fledermaus' "Intermezzo," for the organ, by Hollins.

E. Russell Sanborn, concert organist, has placed his engagements for next season under the direction of Charles R. Baker.

Under the auspices of the American Conservatory a recital by advanced pupils of Victor Garwood will be given

on Saturday afternoon, February 22, at Kimball Recital Hall. R. E. Yarnley will sing.

ADA ADAMS.

An artistic singer, who doubtless will be called upon to fill many engagements in the West, is Ada Adams, soprano, whose representative program in the Fine Arts Building, on February 5, embraced songs by Massenet, Schubert, Brahms, Franz, Scarlatti, Mozart and Tosti. Emil Liebling and Mrs. Hess-Burr assisted.

Miss Adams, who studied abroad for a number of years, is under the direction of the Bureau of Fine Arts, Fine Arts Building.

#### SONG RECITAL AT THE KENWOOD CLUB.

On February 28 a song recital will be given at the Kenwood Club, by two exceptionally popular artists, Gwilym Miles and Glenn Hall. The event is under the direction of John J. Hattstaedt, director of the American Conservatory.

#### THE SCHUMANN CLUB'S MEMBERSHIP EXTENDED.

Miss Emma Roelle, assisted by Francis Lieb, baritone, presented an excellent program before the Schumann Club and its guests on Wednesday evening, February 13, in the Fine Arts Building. Besides the Chromatic Fantasia and Fugue, Bach, and Liszt's "Legend of St. Francis Walking on the Waves," Miss Roelle's selections included novelties by Seebeck, Sieveking, Rachmaninoff and Schütt, in all of which she displayed fine tone and artistic phrasing. Mr. Lieb will shortly enter the operatic ranks, and no doubt will meet with success.

The Schumann Club has just extended its membership to an unlimited number. Any musician desiring to join must be proposed to the board of directors by a member of this deserving organization.

#### THE MADRIGAL CLUB'S FIRST CONCERT.

The Madrigal Club, a new organization conducted by D. A. Clippinger, the well-known vocal instructor, gave its inaugural concert in Kimball Hall on Thursday evening, February 13. That the society will enjoy a long and prosperous life is probable, for the program was of a very creditable nature, and the various numbers, including the following, were characterized by much that was essentially artistic:

He that Hath a Pleasant Face.....Hatton  
Hunting Song.....Benedict  
Urchins' Dance.....Hatton  
Sands of Dee.....MacFarren  
My Love Dwelt in a Northern Land.....Elgar  
The Owl.....Silas  
Three Fishers.....MacFarren  
Madrigal.....Sullivan

At this its first public appearance the Madrigal Club was fortunate not only on its own behalf but in the choice of its assisting artists, Emil Liebling and Arthur Burton, while Katherine Hoffman was the capable accompanist.

Maud Lindon Wells, pupil of Mrs. Hess-Burr, has been appointed soprano soloist at Plymouth Congregational Church.

Katheryn Allison, another pupil of Mrs. Hess-Burr, has been engaged as soprano soloist at Rogers Park Methodist Church.

One of this week's news items is to the effect that Chicago's musicians have organized a club, will incorporate it for \$100,000 and will open a headquarters, which is to be in the business section of the city, on or about May 1. The purpose is to promote the fraternal, social and educational life of members. This week it was stated that 350 representatives of the Chicago Federation of Musicians had joined.

It is understood that members of bands and orchestras are those who will be chiefly interested in this project. Temporary officers are: President, Louis Kretlow; secretary, Charles F. Hahn; treasurer, Albert H. Kleist.

#### THE DRAKE QUARTET.

Earl R. Drake's quartet is giving a noteworthy series of concerts at Handel Hall. The program on February 5, when Emil Liebling and the gifted soprano, Ada Markland Sheffield, assisted, was of special merit. The ably interpreted quartet and quintet numbers were also as follows: Quartet in D minor.....Barnet  
Quartet, Tema con variazione.....Foote  
(Dedicated to Theodore Thomas.)

Andante from Quartet, op. 11.....Tchaikovsky  
Quintet in D minor (piano and strings).....Reinecke

In addition to Earl Drake, first violinist, members of the organization are: Albert L. Huen, second violin; Arthur E. Fisher, viola; Paul P. Knapp, 'cello.

The next concert is awaited with much interest.

To-morrow afternoon, February 16, at the Grand Opera House, George Hamlin will present his Strauss program. MAY HAMILTON.

#### THE SCHLESINGER SONGS.

THE foreign mails continue to bring in news of the continued success of Sebastian B. Schlesinger's songs. Here are some London press opinions:

There will be great delight in the nursery or schoolroom where an "Album of Eight Songs," music by Sebastian Schlesinger, is introduced; so ear-catching are the tunes that children will soon learn them by heart. The illustrations are of more than ordinary merit. "The Sleepy Little Sister" is a tale of everyday life; there is a good moral in "Play While You Play"; while the charming sketch which heads "The Songs of the Night," together with the sweet poetry by James Buckman, makes this song the gem of the collection. "The Woodcock and the Sparrow" is a cheerful little duet, which may be sung with or without accompaniment. "My Little Sister" is a pretty poem, with an easy tune. "Seven" is a very funny song, which will raise many a hearty laugh from old as well as young. Quite the reverse of the above is "Wake, Darling, Wake"—a very pathetic domestic tragedy, which will be hurriedly passed over by tender hearted little ones who do not like to think of baby dying. "My Fairest Child" is a very sweet, but all too brief, poem by Charles Kingsley.—The Daily News.

An "Album of Eight Songs," music by Sebastian Schlesinger, proves that this clever composer well understands the tastes of little folks. It is difficult to give a preference to either one of the set. Both in "Sleepy Little Sister" and "Play While You Play" there is a very good moral concealed. Most dainty of the group as regards the illustration, music and words (J. Buckman) is "The Song of the Night." "The Woodcock and the Sparrow" is a merry little tale of those quarrelsome birdies. Most laughter-provoking is "Seven," which relates the adventures of "Seven little idle men" in a funny manner. Children will soon pick up the tune. Tears will be shed over "Wake, Darling, Wake," a nursery tragedy. The only fault to be found with "My Fairest Child," a poem by Charles Kingsley, is its brevity. The illustrations throughout this album are of more than ordinary merit.—The Graphic.

We have received an "Album of Eight Songs," by Sebastian B. Schlesinger. We are not going to accuse Herr Schlesinger of any startling originality in the treatment of these pretty children's songs. It is enough for us that they are admirably arranged for children, to whom the airs and the words are eminently suitable. The little work should make an excellent and appropriate present to musically inclined youngsters, or, better still, to youngsters whose musical tastes require a healthy stimulant.—The Dramatic Review.

FRANCES TRAVERS.—Miss Frances Travers has returned to New York from a successful recital tour in Canada and New England. Here the young soprano will stay with her teacher, Madame Evans von Klenner, and study and fill a number of important engagements. Miss Travers will temporarily sing in the choir of the First Reformed Church, Brooklyn, and will soon appear in a joint recital with Miss Kathleen Howard, the young contralto, who is also a pupil and member of Madame von Klenner's household.

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obligato).....ton, Mass.  
Ecstasy. Song. (With violin, Miss Bertha Titus, Worcester,  
obligato).....Mass.  
Thy Beauty Song. Mrs. Margaret Gerry Guckenberger, Boston, Mass.  
My Star. Song. Miss Edith Sigler, Valparaiso, Ind.  
Barcarolle, op. 28. Piano. Euterpean Club, Chillicothe, Ohio  
The Years at the Spring. Song. Mrs. Henry Kirke White, Bos-  
ton, Mass.  
The Years at the Spring. Song. Holmes Cowper, Chicago, Ill.  
The Rose of Avontown. Can. Thursday Morning Club, Bos-  
tata for women's voices.....ton, Mass.

## George W. Chadwick.

Allah. Song. Mrs. Margaret Gerry Guckenberger, Boston, Mass.  
Allah. Song. Miss Kathleen Howard, New York, N. Y.  
Allah. Song. Mrs. Elizabeth Leonard, Chicago, Ill.  
The Dana. Song. Mme. Emma Juch, New York, N. Y.  
Thou Art So Like a Flower. Robert A. Johnstone, Springfield,  
Song.....Mass.  
O Let Night Speak of Me. Song. Frederic Martin, Boston, Mass.  
The Gay Little Dandelion. Song. Mme. Katharine Fisk, New York,  
N. Y.  
Sings the Nightingale. Song. Miss Louise Manson, Lexington,  
Ky.

## C. Whitney Coombs.

Child of the Dark Eyes. Song. Miss Emma Augusta Darroch,  
Valparaiso, Ind.

## Charles Dennee.

Tarantelle in A minor. Piano. Detroit Conservatory of Music,  
Detroit, Mich.  
Good Night. Song. Blake H. Ozias, Valparaiso, Ind.  
Good Night. Song. Miss Emma Augusta Darroch, Valparaiso, Ind.  
The Thought of You. Song. H. D. McMillan, Valparaiso, Ind.  
The Sandman. Song. Mrs. Samuel Richard Gaines, Detroit, Mich.

## Stephen A. Emery.

Burst, Ye Apple Buds. Song. Miss Gertrude Griffith, Valparaiso,  
Ind.  
Burst, Ye Apple Buds. Song. Miss Bertha Titus, Worcester, Mass.

## Arthur Foote.

Sonata in G minor. Piano and Messrs. Louis Lissner and Giulio  
violin.....Minetti, San Francisco, Cal.  
Five Poems after Omar Khay- Miss Jennie Maud Bratt, Chi-  
yam, op. 41. Piano.....cago, Ill.  
The Roses Are Dead. Song. Mrs. May Sleeper Ruggles, New-  
ton, Mass.  
The Rose and the Gardener, Mrs. Margaret Gerry Gucken-  
from op. 51, Four Songs.....berger, Boston, Mass.  
A Song of Four Seasons. Miss Jessie Knight, Detroit, Mich.  
To Blossoms. Song. Miss Bessie Munsey, Valparaiso, Ind.  
The Water Lily. Song. Miss Bessie Munsey, Valparaiso, Ind.  
Sleep, Baby, Sleep. Song. Miss Bessie Munsey, Valparaiso, Ind.  
The Night Has a Thousand Eyes. Song. Miss Bessie Munsey, Valparaiso, Ind.  
Love Me if I Live. Song. Miss Elaine De Sellem, Chicago, Ill.  
On the Way to Kew. Song. Miss Elaine De Sellem, Chicago, Ill.

## J. H. Hahn.

Break, Break, Break. Song. Samuel Farlow, Valparaiso, Ind.

## N. Irving Hyatt.

Beneath Thy Lattice. Song. J. Rowland Bibbins, Detroit, Mich.

## Margaret Ruthven Lang.

Ghosts. Song. Miss Margaret Goetz, Brooklyn, N. Y.  
Irish Love Song. Miss Bertha Clement, Valparaiso, Ind.  
Irish Love Song. Ellison Van Hoose, New York, N. Y.  
Northward. Song. Miss Bertha Kaderly, Chicago, Ill.

## Frank Lynes.

When Love Is Done. Song. Miss Harriet E. Dougherty, Bos-  
ton, Mass.  
When Love Is Done. Song. Mrs. May Sleeper Ruggles, New-  
ton, Mass.  
Marie. Song. Miss Florence E. Greene, Boston, Mass.

If All the Dreams. Song. W. B. Gibson, Boston, Mass.  
If All the Dreams. Song. Miss Margaret Caas, Valparaiso, Ind.  
I Was Glad When They Said, Appleton Chapel, Harvard Col-  
Unto Me. Anthem.....lege, Cambridge, Mass.  
Second Tarantella, in A minor. Detroit Conservatory of Music,  
Piano.....Detroit, Mich.  
In the Hammock, op. 26. Piano. Miss Gertrude Griffith, Valparaiso,  
Sweetheart, Sigh No More. Song.....Ind.  
Thy Heart Shall Like a Foun- Miss Bertha Stranberg, Valparaiso,  
tain Be. Song.....also, Ind.  
Spring Song (violin obligato). Miss Bessie Munsey, Valparaiso, Ind.  
Thy Picture. Song. Claude Cunningham, Chicago, Ill.  
Bedtime. Song. W. V. Dixey, Malden, Mass.  
He Was a Prince. Song. Miss Miriam Rupp, York, Pa.

## Edward MacDowell.

A Maid Sings Light. Song. Miss Flora Desherl Malone, Bay  
City, Mich.  
A Maid Sings Light. Song. Mme. Emma Juch, New York,  
N. Y.  
Deserted. Song. Miss Anne Wright Comstock, New York, N. Y.  
Thy Beaming Eyes. Song. John W. Lince, Waco, Tex.

## John W. Metcalf.

A Keepsake. Song. Holmes Cowper, Chicago, Ill.

## Edna Rosalind Park.

Love. Song. Miss Mabel Marx, Dover, England  
Love. Song. Gregory Hast, Buxton, England  
Love. Song. Gregory Hast, Harrogate, England  
Love. Song. Gregory Hast, Whitby, England  
Love. Song. Gregory Hast, Scarborough, England  
Love. Song. Gregory Hast, Bournemouth, England  
Love. Song. Gregory Hast, Hull, England  
Love. Song. Gregory Hast, Newcastle, England  
Love. Song. Gregory Hast, Edinburgh, Scotland  
Love. Song. Gregory Hast, Carlisle, England  
Love. Song. Gregory Hast, Halifax, England  
Love. Song. Gregory Hast, Nottingham, England  
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Love. Song. Gregory Hast, Southampton, England  
Love. Song. Gregory Hast, Bristol, England  
Love. Song. Miss Dewhurst, Beckenham, England  
Love. Song. Miss Dewhurst, London, England  
Love. Song. Edgar Barnes, Norwood, England  
Love. Song. Edgar Barnes, Croydon, England  
Love. Song. Ralph Daves, Tunbridge Wells, England  
My Love. Song. Mrs. Genevieve Clark Wilson, Chicago, Ill.  
A Memory Song. Miss M. E. Nickerson, New York, N. Y.  
A Memory Song. Miss Marie Baubie, Detroit, Mich.  
The Young Rose. Song. Samuel Richard Gaines, Detroit,  
My Love. Song.....Mich.

## Clara K. Rogers.

From Folksongs, op. 34—  
Jennie Kissed Me (English)... Mrs. Maude Fenlon Bollman,  
When One Has a Sweetheart.....Chicago, Ill.  
(Swiss)

## Sebastian B. Schlesinger.

Longing. Song. Madame Nordica, Waco, Tex.

## W. C. E. Seeboeck.

From Seven Elizabethan Songs—  
Springtime and Love..... Miss Bertha Kaderly, Chicago, Ill.  
Cherry Ripe.....

## Gerritt Smith.

Alpine Rose. Song. Miss Eva MacPhee, Detroit, Mich.

## Arthur W. Thayer.

Clover Blossoms. Song. Mrs. May Sleeper Ruggles, Newton, Mass.

FANCIULLI'S CONCERT.—Fanciulli's Seventy-first Regiment Band gave a concert last Saturday night in the armory of the regiment. A large audience was present. A program of ten numbers was played. The band was assisted by Signor Paoli, tenor, and Signor Abramoff, basso, both of whom sang excellently. The concert was in every way successful.

## Venth Studio Musicale.

A CHARMING musicale was given last Saturday evening in the studio of the Venth Violin School, 14 Seventh avenue, Brooklyn. The program follows:

Impromptu.....Miss Minnie G. Hyde.  
Legende.....Scharwenka  
Morceau de Salon.....Miss Lucile Peck.  
Adoration.....Vieuxtemps  
Scotch Fantaisie.....Edwin Huntington.  
Gavotte.....Robert Meyer.  
Passe Pied.....Florence Rue (six years old),  
Accompanied by Teale Rue (ten years old).  
Romance.....Herbert Hunter.  
Scotch Songs.....Miss Lotta Davidson.  
Ich Scheide.....Rogers  
Aria.....Venth  
Sonata for violin and piano.....Miss Anna George.  
The composer and Mr. Bassett.

Among those in the audience were Mrs. Edward M. Grout, wife of Controller Grout; Mrs. and Mrs. Henry George, Jr., Mr. and Mrs. Harry Roseland, Dr. and Mrs. Cruikshank, Mr. and Mrs. Julia F. Sorzano, Mr. and Mrs. C. M. Hyde, Dr. and Mrs. Davidson, Mme. Berta Grosse-Thomason, Mrs. Quinby W. Evans, Mrs. F. S. Morris, Henry E. Hard, Dr. B. Oruf, Dr. Semple and Dr. and Mrs. Perry Dickie.

VOORHIS-KALTENBORN CONCERT.—The second of the series under the direction of Arthur Voorhis, the pianist and teacher, delighted a large Jersey City audience, the following comments showing the special success of Mr. Voorhis: Mr. Voorhis played a Chopin Ballade and Nocturne and a Valse by Moszkowski, with artistic finish, and the two solo numbers given by Franz Kaltenborn were a reverie, by Vieuxtemps, and Hungarian Rhapsodie, by Hauser. The program closed with a quintet by Dvorak.

A good sized audience enjoyed the several numbers, and the soloists generously responded to encores, their playing meeting with enthusiastic applause. This was the second in a series of three concerts. The last one will take place on April 15.—Jersey City Evening Journal.

Mr. Voorhis played three compositions, not counting the accompaniments, in which he appeared to much advantage. His third piece, Valse, op. 34, Moszkowski, was his triumph. In it he displayed the brilliant qualities of his playing, observable in all his efforts, in a marked degree. When the music ceased the applause was spontaneous and so enthusiastic as to command a return. In the Chopin compositions which preceded, Ballade, op. 47, and Nocturne, op. 37, No. 2, there was a certain lack of deep feeling, which one looks for in interpreters of the Polish master. The playing was brilliant and exhibited a technique that spoke volumes for careful study and practice.—Jersey City News.

MCCALL LANHAM.—McCall Lanham, the baritone, has been engaged for the bass part in Stainer's "Mary Magdalene," which will be given at Flemington, N. J. Besides singing at a number of private musicales Mr. Lanham will sing at concerts in Port Jefferson, L. I., and at Far Rockaway, where he recently sang with great success.

Of this concert the News said: Mr. Lanham was affected by a severe cold, yet he sang not only to the satisfaction but to the complimentary approval of all. Following his every appearance low whispers of delight were audible throughout the church. To say that Mr. Lanham is an accomplished artist is but saying what is known by every one who attended—by his pupils in the American Institute of Applied Music, of New York city—in fact, by the thousands who have heard him sing before.

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CINCINNATI, February 15, 1902.

THE second chamber music concert of the Marien String Quartet on Thursday evening, February 13, in the Lyceum of the College of Music presented the following program:

Quartet in D major, No. 18.....Mozart  
Trio, op. 49, in D minor.....Mendelssohn  
Piano, violin and 'cello.  
Cinq Novelettes, op. 15.....Glazounov

It was refreshing to hear the Mozart Quartet, D major, with its natural flow of melody and thematic treatment as though it came as an inspiration from the skies above. How trashy and inane some of the later developments of the quartet in these ultra-realistic modern times are, compared with the gems of thought in Mozart! Simplicity of expression is what he aimed at, and he had no difficulty in finding it for the sublimest of sentiments. The quartet gave it a reading that proved careful preparation and study, but it lacked in finish and the finer points of shading. Too much of the mezzo-forte in it—which makes a genuine forte or piano impossible in so highly concentrated an organization as a string quartet. Mr. Marien is an excellent leader—full of animation and energy, but he is too strenuous at times. The Adagio movement was played the best—in a genuinely poetic mood. The "Cinq Novelettes" were indeed a novelty—interesting chiefly because they presented a succession of irrelevant matter, treated with modern ingenuity and coloring. The "Orientale," suggesting the Midway, offers hardly any attraction to music lovers at the present day. The reading of the number was all that could have been reasonably expected to gain emphasis to its wide contrasts and eccentricities. Glazounov, as one of the leaders of the new Russian school, is a master in instrumental treatment and that feature made itself felt.

It was to be regretted that owing to the recent illness of Ernest Wilbur Hale the Mendelssohn Trio was not given. He substituted a group of piano solos and asserted himself a growing artist of the most legitimate type. His numbers were a Prelude by Rachmaninoff, the Fantaisie and Impromptu, C sharp minor, of Chopin, and the Butterfly Etude. There is delicacy as well as strength in Mr. Hale's style of playing. The musician predominates in all of it. The Chopin Fantaisie was given after the manner of a virtuoso—with admirable clearness in the phrasing, with an accent authoritative and a poetic sense in the coloring and expression that were delicate. There is a charming delicacy in Mr. Hale's touch—each note responding to a singing quality. More and more at each hearing Mr. Hale is asserting his individuality—presenting strong points for appreciation and admiration. He is a valued member of the College of Music Faculty, and as he never went abroad to study, but finished his training entirely in this country, principally under Albino Gorno, he is a conspicuous example of how much can be accomplished by American talent under exclusively home influences and advantages. Mr. Hale ought to take the advice to devote himself to a concert career.

Zeldenrust, the Dutch pianist, was heard in a piano recital on Wednesday evening, February 12, in the Odeon. He left a splendid impression. At the Symphony concert—

his American première—he showed himself a broad, intellectual player, not without an appreciation of the emotional, but rather of an orchestral type. At this recital he revealed much of a more delicate and refined nature and a brilliant versatility. In the Chopin group of numbers he played the Ballade, A flat; Etude, op. 25 (C sharp minor, and Etude 25, No. 2, with due regard to their requirements of delicacy and strength. He is not the effeminate Chopin player that is regarded by some as an ideal. He enters into the very soul of Chopin and brings it out with the strongest of individuality. The latter the Dutch pianist has to an uncommon degree in everything he plays, and, while he reveres the traditions, he is not a slave to them. His reading of the Beethoven Sonata, op. 31, No. 2, was thoughtful, penetrating to the depths and full of artistic repose. In the Liszt Rhapsodie, No. 14, his virtuosic capacity was demonstrated to the fullest extent. His wrist power is enormous and his technic in the most elaborate scales and runs absolutely clean.

Madame Schumann-Heink gave a song recital in Music Hall Friday evening, February 14. There is no use of repeating anything about this great singer. Her versatility in the interpretation of song seems to know no limit. She was admirably assisted by Romeo Gorno, pianist, of the College of Music. Mr. Gorno played two Chopin numbers—Nocturne, G minor, and Mazurka, B minor—with just the right proportion of delicacy and strength. He has a just sense of values and his style indicates a high order of intelligence. His second group embraced a Prelude by Rachmaninoff and Burlesca by Albino Gorno. Both showed considerable virtuoso talent. The audience called him out several times and he gave as encores two Chopin numbers.

Richard Burmeister gave a piano recital this afternoon in the Auditorium. He was admired both as a musician and virtuoso. He is certainly a fine example of the Liszt type of playing. His program was as follows:

Variations on the Basso Continuo of the Crucifixus of the B. minor Mass, ending with a Choral.....Bach-Liszt  
On Song's Pinions.....Mendelssohn  
Transcribed by Liszt.  
Maiden's Wish.....Chopin  
Transcribed by Liszt.  
Senta's Ballad.....Wagner  
Transcribed by Liszt.  
Sonata in F sharp minor, op. 11.....Schumann  
Elegy.....Burmeister  
Valse from The Bat.....Strauss-Schütt  
Benediction of God in Solitude.....Liszt  
Pester Carnival.....Liszt

The first of a series of lectures by Miss Martha Allen was given Monday afternoon in the assembly rooms of the Woman's Club, on "Johann Sebastian Bach." Miss Allen is a newcomer, and her reputation is yet to be established.

David Davis will present his pupils in Cowen's "The Rose Maiden," at College Hall, Wednesday evening, February 26. The following will participate: Miss Adna Alivia Smith, Miss Edith M. Witt and Mrs. Sallie Richards Winkleman, sopranos; Miss Myrtle Wagner and Miss Bessie Whiteford, altos; John Roberts and William Winkleman, tenors, and John Charles Hersh, bass. These are the soloists. The chorus presents the Misses Ida R. Brockway, Nannie Evans, Rosa Hall, Elsie May King, Alma Roth, A. A. Smith, Bessie Tudor, Elizabeth Williams, Fannie Williams, Mrs. Frederic Winkleman, Mrs. Sallie Winkleman, Mrs. Annie Zimmerman, Mrs. Docia Babbitt, Anna P. Evans, Miss Laura Grundhofer, Belle R. James; Howard Evans, Thomas Howells, Walter C. Jones, John Phillips, J. N. Roberts, Noble Shaw, James A. Taylor, W. H. Winkleman, Daniel D. Davis, Edward Davies, W. D. Evans, J. C. Hersh, J. M. Jarvis, E. J. Jones, John D. Knell, William Roberts and George H.

Singer. The pianists will be Miss Susie Diggins and George Webb.

Miss Martha Henry appears to be meeting with success in New York city. She recently sang at the Waldorf-Astoria excerpts from the opera of "Manru."

J. A. HOMAN.

## Powers' Fifth Recital.

FRANCIS FISCHER POWERS' fifth pupils evening and first recital of advanced pupils occurred on Thursday evening last and proved a triumph of vocal art. Those taking part were Miss Marguerite Palmiter, Miss Mathilde Catron, Paul Volkmann and Harold Stewart Briggs. No finer program has ever been heard in the Powers studios, and that is saying a great deal, as everybody who attends these functions knows of the uniformly high character of these affairs. Those who gave the program are so well and favorably known to the readers of THE MUSICAL COURIER that comment on their work is unnecessary; enough that they are Francis Fischer Powers' leading pupils and never fail to provoke their audiences to demonstrations of approval. Harold Stewart Briggs, "the wonderful boy pianist," and Mr. Powers' accompanist, was the instrumentalist of the occasion. At the next recital, on the evening of February 21, Miss Florence Levi (mezzo soprano) and Percy Hemus (baritone) will be heard, assisted by Miss Julia Allen (violinist). The program follows:

Gavotte in B minor.....Bach-Saint-Saëns  
Minuet in E flat.....Beethoven  
Sonata, op. 22 (first movement).....Schumann  
Harold Stewart Briggs.  
Schwanlied (Lohengrin).....Wagner  
Walther's Prelied (Meistersinger).....Wagner  
Paul Volkmann.  
Traum Durch die Dämmerung.....Richard Strauss  
Schlagende Herzen.....Richard Strauss  
Morgen.....Richard Strauss  
Nachtgang.....Richard Strauss  
Ständchen.....Richard Strauss  
Miss Mathilde Catron.  
Pale et Blonde (Hamlet).....Thomas  
Caro Nome (Rigoletto).....Verdi  
Polonaise (Mignon).....Thomas  
Miss Marguerite Palmiter.  
Nocturne, op. 62.....Chopin  
Impromptu in F sharp.....Chopin  
Mr. Briggs.  
Selections from Acts II. and III. of Manru.....Paderewski  
Mr. Volkmann.  
Recitativ und Arie (Cosi fan tutte).....Mozart  
Miss Catron.  
Una Voce Poca Fa (Barber of Seville).....Rossini  
Shadow Dance (Dinorah).....Meyerbeer  
Bell Song (Lakmé).....Delibes  
Miss Palmiter.  
Vöglein.....Grieg  
Serenade.....Jensen  
The Butterfly.....Lavalles  
Mr. Briggs.  
Wie Melodien Zieht es Mir.....Brahms  
Immer Leiser Wird Mein Schlummer.....Brahms  
Miss Catron.  
Margaret at the Spinning Wheel.....Schubert  
Berceuse.....Godeard  
Printemps.....Leo Stern  
Miss Palmiter.  
Ave Maria.....Raff  
Immer Bei Dir.....Raff  
Mr. Volkmann.

ARTHUR WHITING.—The following Brahms program was given by Arthur Whiting before the members of the Boston Thursday Morning Musical Club on February 10:

Sonata, F minor, op. 5.  
Walzer, op. 39 (sixteen waltzes).  
Rhapsody, G minor, op. 79.  
Intermezzo, E flat major, op. 117.  
Intermezzo, C major, op. 119.  
Intermezzo, E major, op. 117.  
Rhapsodie, E flat major, op. 119.

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## ELEVENTH CLAVIER SCHOOL RECITAL.

LAST Friday evening the eleventh Clavier Piano School recital was given in Clavier Hall with very grateful results. This was the program:

Solfegetto .....	P. E. Bach
Prelude No. 20 .....	Chopin
Rondo .....	Sidney Steinheimer.
Valse .....	Miss Jennie Wells Chase.
Scherzetto .....	Moszkowski
Selection .....	Miss Winnifred Willett.
Fantaisie, C minor .....	Mozart
Remarks—Subject: "The Importance of Attention to Physical Development in the Study of the Piano."	
Theme and Variations from Sonata in A major .....	Mozart
Isolden's Liebestod .....	Wagner-Liszt
Water Nymph .....	Nevin
Nocturne, F minor .....	Chopin
Prelude, C sharp .....	Rachmaninoff
	Miss Ethel O'Neil.

These regular pupils' recitals are very instructive as well as enjoyable, as the programs, as will be seen from the above, are arranged with the thought of the educational in view. Large audiences regularly attest the increasing interest in the work of the school.

## Mme. De Vere-Sapio's Triumph in Melbourne.

THE critics at the Antipodes have accorded high praise to Madame De Vere-Sapio's singing in opera. The following were recently received here:

Verdi's "Otello" is evidently "catching on," and yesterday evening there was almost the record house of the season. Madame De Vere-Sapio, who had recovered from her recent indisposition, assumed for the first time the role of Desdemona, for which she had been originally cast; and her performance, both vocally and dramatically, made a deep impression upon the audience. The duet of the first act was charmingly sung, as was her share in the quartet of the second; but it is only in the last two acts that Desdemona gets a real chance of showing her quality, and in these Madame Sapio thoroughly rose to the occasion. The pleading in the scene with Otello, which opens act III, was feelingly and convincingly carried through; and in the big ensemble her high notes rang out with admirable effect.

In the fourth act she rose to an even higher plane of excellence; and in "Willow Song" and the "Ave Maria" her performance calls for just the warmest praise that can be bestowed.—The Age, Melbourne.

"Otello" on Thursday night, with Madame De Vere Sapio as Desdemona, was a new opera.

Never has this artist shown such dramatic force as she did in the great third act.

The music was illuminated by her singing of it, the perfect art that conceals art; the rich, pure, velvety voice, that never strains or shouts, yet is always distinctly audible above the worst roaring of the orchestra, moved the admiration of the most indifferent. I could not have believed that Madame Sapio could have so entirely thrown herself into a part; her voice seemed to have gained in depth and range, and her mastery of all resources of vocalism to be more assured than ever.—The Sun, Melbourne.

## Miss Mackenzie's Brooklyn Success.

Miss Rebecca Mackenzie gave a song recital last evening before a large audience in Memorial Hall, and the value of the entertainment is indicated by the fact that, although she appeared alone in every number, with piano accompaniment by an assistant, her voice was as fresh at the end as at the beginning. Miss Mackenzie has a soprano voice of high range, and it is highly cultivated, but not so much that her native power has been suppressed; in fact, she could be heard with pleasure in the Academy of Music.

This is not to say that there was any glaring fault in her singing with too great power, for her voice was well under command, but at times, on the upper register, her youth and vitality asserted themselves where an older singer might have used more delicate art. Miss Mackenzie evinced capacity in many directions, however, for she sang pieces in many languages and by composers of many moods, giving adequate interpretation to each in turn. Perhaps her singing of an air from "Mireille," by Gounod, brought out the greatest applause, not only for its finished delivery, but also for the

purity and clearness of the upper notes. The program is an indication of the wide range of Miss Mackenzie's powers.—Brooklyn Eagle, January 29.

A comparative stranger in Brooklyn, Miss Rebecca MacKenzie, a young soprano, assumed last night the entire responsibility of a song recital at Memorial Hall, and as a means of introduction and as demonstrating that Miss MacKenzie is a singer of pronounced capabilities, the affair was quite as successful as could be desired. She sang in German, French, Swedish and Italian, as well as English, and wisely gave at least one-half of the program to her own language.

Miss MacKenzie has a pure soprano voice of good volume, her enunciation is exceptionally distinct, and she has evidently been conscientious and painstaking in submitting to thorough training. She appeared to best advantage in the numbers calling for grace and fluency of expression, and produced her tones with admirable regard for the proprieties of artistic vocalization.—Times, Brooklyn, January 29.

## AUGUSTA COTTELOW PLAYS THE GRIEG CONCERTO.

MISS AUGUSTA COTTELOW played the Grieg Piano Concerto in A minor at the Saturday Symphony concert given in Brooklyn, under the auspices of the Brooklyn Institute, and scored a triumph with the musicians in the audience. The orchestral accompaniment, under Frank Damrosch, rather missed the climaxes in the first and third movements, but the soloist performed her part nobly. This young slender, graceful girl simply played with astonishing bravura, and in the lovely Adagio displayed the poetic and the finer musical instincts of her nature. It was in all parts a wonderful performance, worthy of Carnegie Hall and the New York Philharmonic and the Boston Symphony Orchestra and Symphony Hall. As soli later in the concert Miss Cottlow performed the Tchaikowsky Romance in F minor, and in marked contrast the Polonaise in E major, by Liszt, and in both revealed her mastery of technic, and what is infinitely superior to technic—imagination and poetical feeling. She was recalled several times and played again Liszt's "Waldeesrauschen."

The orchestral numbers played at the concert were the overture to Smetana's "Bartered Bride," Massenet's "Neapolitan Scenes" and Tchaikowsky's "Marche Slav."

## Albert Janpolski.

ONE of the successes of the season is Albert Janpolski, the baritone. One of his latest appearances was at the first private concert of the Orange (N. J.) Musical Art Society, where he left an impression which will be long lasting, and he will be a welcome artist there at any time. Here are some of the press notices:

The first private concert of the Orange Musical Art Society took place last evening, Albert Janpolski, baritone, and David Mannes, soloist. Mr. Janpolski has a fine voice, which he uses to good advantage, and his singing was thoroughly enjoyed. He was rapturously applauded and had to respond to an encore after each of his numbers. After the Handel aria he sang for an encore "Three Roses Red"; for the second encore, after the Russian folksong, he gave "Over the Desert" with splendid style.—Orange Journal.

The enjoyment of the concert was much increased by the singing of Albert Gregorowitch Janpolski. He possesses a clear baritone voice of wide range, and responded to encores.—East Orange Gazette.

Albert Janpolski, a baritone possessing a pleasant voice and fine culture, sang the aria and recitative from Handel's "Susanna" in a manner that so pleased his audience that he was prevailed upon to sing again when he gave an encore, "Three Roses Red," by Norris. He also pleased with his Russian folksongs, and again came forward singing an encore in English.—Orange Chronicle.

Albert Janpolski, baritone, possesses a pleasing voice and sang the aria from Handel's "Susanna" in a manner that captivated his audience, and he was compelled to appear again, singing an encore, "Three Roses Red," by Norris. His Russian folksongs were also enthusiastically received.—Newark Sunday Call.

Some press notices of Mr. Janpolski's big success with the Cecelia concert in Boston will be printed later.

## Hamlin Repeats His New York Success in Boston.

Mr. Hamlin is no stranger in Boston. His voice and his vocal methods are known to concert-goers. This time he is not here merely as an enthusiastic propagandist; he appears as a most intelligent interpreter of songs that will soon be acknowledged by even the indifferent as among the choicest works in this branch of musical art. He sang with infinite discrimination and taste. His voice is not naturally warm or appealing; it was no doubt rebellious by nature; but study, reflection, sympathy, and, above all, natural intelligence—brains, sir, as Dr. Johnson would say—have enabled him to be an authoritative interpreter of songs that appeal to the various moods, emotions, passions, by subtly artistic means.

Few singers of golden voices can produce the effect made by him in "All Souls' Day," "Since Your Eyes," the familiar "Serenade," which he sang in exquisite fashion; "Ah, Love," and "Woe Is Me." In fact, I am tempted to write out again the whole program.—Boston Journal, January 29, 1902.

Mr. Hamlin again sang most artistically, with full appreciation of the composer's intention, with finesse in expression. Such interpreters are rare, and it is to be hoped that he will visit us again to make us still better acquainted with the songs of Richard Strauss.—Boston Journal, January 31, 1902.

Mr. Hamlin is a good contradiction of Bülow's statement, "A tenor is not a voice, it is a disease." For not only has he a manly and rich voice, but he also has the ability to use it as a true musician should, with devotion to the intention of the composer. His singing of "Allerseelen" was glorious, and the daintiness of "All Mein Gedanken" and the playfulness of "Ach Weh Mir" was so pronounced as to win an encore in both cases. We may thank Mr. Hamlin for teaching us these new beauties.—Boston Advertiser, January 29, 1902.

Of the songs themselves it is difficult to speak with moderation, they are all so beautiful. To mention the loveliest of the songs would be to copy the program. Mr. Hamlin is worthy to sing these songs, which is great praise. His voice is a high, robust tenor, the quality of which varies from moment to moment. When you are on the point of making up your mind that it is a beautiful, sympathetic voice badly produced, you are suddenly compelled to change your view, veering to the opinion that it is handled with great skill. It is a fascinatingly elusive voice, always manly, at its best with ringing, brilliant, high notes and an admirable piano. It can be more fairly judged later, for last night Mr. Hamlin was manifestly hoarse.

Even more valuable than a voice, Mr. Hamlin has a personality that at once establishes the proper atmosphere for a recital, an indescribable something that is too often lacking in our concerts. He had the audience with him before he had finished his first song, as was shown by the applause, not long drawn and noisy, but genuinely eager and spontaneous. He does, indeed, sing well in tune, managing with ease puzzlingly difficult phrases, never giving out before he had reached a great climax. While not often paying much attention to the individual words of a song, as Madame Sembrich does so artfully, Mr. Hamlin brought out the dominant emotion of each song with great power. He sang the "Heimliche Anforderung" with overwhelming passion, also "Wie sollten wir geheim sie halten," the first two songs of op. 21, with charming grace, and "Weh Mir" with delicate humor. But it was all honest, artistic, often very beautiful singing, for the like of which we may be truly grateful. Three songs had to be repeated.—Boston Evening Transcript, January 29, 1902.

Mr. Hamlin proved to be an artist of rare interpretative power, and his singing aroused so much enthusiasm that three songs were repeated.—Boston Globe, January 29, 1902.

## Music for the Summer.

ARRANGEMENTS have been completed whereby J. S. Duss and his band will occupy the St. Nicholas Garden, beginning May 26, for the entire summer.

The engagement will be managed by R. E. Johnston, who will make these summer concerts interesting and attractive.

Mr. Duss makes his New York debut at the Metropolitan Opera House May 25, the day previous to the opening of his St. Nicholas engagement.

## Mantelli Here.

EUGENIA MANTELLI has returned to this city after a very successful tour in South America. She will commence on a concert tour of the United States very shortly, under the management of Henry Wolfsohn.

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Boston, Mass., February 16, 1902.

**T**HE Handel and Haydn Society of this city gave its 732d concert, eighty-seventh season, on Sunday evening, February 9, when the two sacred works, Gounod's "Gallia" and Rossini's "Stabat Mater," were presented under the direction of Emil Mollenhauer, conductor, with H. G. Tucker at the organ.

The soloists were Mrs. Kileski-Bradbury, Mrs. Schumann-Heink, Evan Williams and David Bispham. There was a full orchestra of Boston Symphony players, with Otto Roth as principal.

Mr. Mollenhauer got the right spirit of the "Gallia" music, and in his incomparable manner commanded a superb performance, perfect in every detail, one that served in enhancing the impressive conception of the composer as depicting the sorrow of his countrymen upon the downfall of the nation before its ancient foe.

Mrs. Bradbury achieved a success with the solo part. The chorus was at its best, the highest standard in choral work.

The performance of Rossini's "Stabat Mater" engaged the assistance of Mrs. Bradbury, Mrs. Schumann-Heink, Mr. Williams and Mr. Bispham.

The assistance rendered by Messrs. Williams and Bispham could not be regarded as adequate. The first named was unequal to the task because of vocal inability.

Mr. Bispham was not favorably cast in his role, for the scope of the part is without the compass of his voice.

This bass part demands a great vocal artist, a Plançon or an Amodio.

The same with the tenor part; it must have the aid of the exceptional powers of a Bettini, Musiani, or Campanini in his best days if the florid strains of Rossini are to be lifted into musical prominence.

Mrs. Bradbury's voice, which is of fine texture and pungent quality, lent itself agreeably to the purpose of the soprano music, and she achieved a success in all that she undertook. There is need, however, of a better building up of her middle tones, an accomplishment which, if gained, would not only ensure an equality of scale but would at the same time prove a great factor in the preservation of her exceptional vocal powers.

The audience rewarded her singing of the "Inflammatus" with loud and spontaneous applause.

My readers are well aware of the noble qualities that mark the artistic nature of Mrs. Schumann-Heink. These found ample opportunity for display in the scene from "Rienzi," which she sang between the two principal works. Her mode of vocalization is too strenuous, however, for a happy display of Rossini's flowing measures. Hence the *grazioso* of "Fac ut portem" was missing in her interpretation of that cavatina. Neither was there delicacy of touch to her singing in the duet "Quis est homo."

German vocal characteristics and the ravages of the music drama do not tend toward the mellifluous flow of the bel canto that must be employed in Rossini's music and the composition of other writers in which the item of singing takes precedence over that of musical declamation.

The quartets, "Sancta Mater" and "Quando Corpus," failed of effect for the want of an adequate presentation of the tenor and bass parts.

More particularly inadequate was the singing of the tenor.

The work of the chorus in the "Stabat Mater," which is of limited amount, was finely accomplished. In fact, we expect now nothing but good work from the chorus of this society. It has established a high standard of choral singing, from which there must be no deterioration if an enviable reputation is to be sustained.

Mr. Mollenhauer, with his exceptional ability, made all that possibly could be made of the final "Amen" chorus. It was the first time I ever heard it sung with any effect.

Rossini was not a Handel, by any means, in his choral writing.

I often wonder if the listeners at these concerts realize how discriminating and delightfully well balanced are the accompaniments with which Mr. Mollenhauer supports the vocal score, always just right in quantity and ever aiding the singer, instead of burdening his effort, and yet bringing forth sufficiently the orchestral scheme of the composer.

I know of no other conductor equally endowed except Seppilli, now with the Grau Company, whose ability as an operatic conductor is exceptionally rare.

A very extraordinary feature of this occasion was the permitting Mr. Bispham to sing a rollicking song from a comic opera during the interim between the performance of the "Gallia" and "Stabat Mater."

This excerpt was none other than our old friend Figaro's "Non piu andrai," a most surprising excursion into unsacred territory.

Very few of the audience apparently knew what it was all about, so it failed to bring forth much applause, except from the chorus.

It was hardly fair for the singer not to acquaint the audience with the import of his lay by furnishing an English translation, as was the case with the text of the "Stabat Mater."

It is the fashion nowadays for vocalists to print the English words and sing the foreign text, as you know.

In order that those who enjoyed the tune of the composer and the apparent humor of the singer, and yet wondered what it was all about, I append the following verses as an elucidation of its sentiment, remembering that the native tongue of the listeners at this concert is a tongue that is fast becoming obsolete among our American vocalists. To wit:

No more may we, love sick, philander,  
Round the bowers of beauty meander,  
While Cupid's pupil, so roguish and sly,  
Makes peace from many a bosom fly.

Now with warriors bravely drinking,  
Long mustaches, water shirking,  
Musket shouldered, sword down slanted,  
Neck unbending, brow undaunted, &c.

This sacred air is from a work, the text of which is drawn from the incidents of a salacious French comedy abounding in an entertaining display of the characteristic immorals of its day.

It certainly was a contrasting episode between the lamentations of a fallen nation and the bitter anguish of the Holy Mother weeping at the cross that bore the body of her crucified Son, who died to save mankind.

This incongruity could not have been more strongly emphasized had Mr. Bispham sung the "bull fighter's song" from Bizet's "Carmen," or the rollicking "barber's song" from Rossini's domestic drama, or, say, the "catalogue song" in which the valet Leporello imprudently discloses the enterprising spirit of his master among the gentler sex from the sacred cantata melodiously set by the immortal Mozart, entitled "Don Juan."

Now either of these three in literary and musical value, not to mention a highly moral significance that should serve as a warning to commandment breakers, far surpasses the jolly tune offered by Mr. Bispham as a musical gum drop for the divertissement of the audience and I suppose, also, the chorus.

One critic asks if it is the purpose of the society "to give at least one serio-comic entertainment a year? Or do they propose to enliven the concerts by the introduction of sparkling songs from operas and operettas? Shall we have the pleasure of hearing the sextet from 'Florodora' between the parts of Bach's 'Passion According to St. Matthew?'"

Well, time only can tell.

The chorus on this occasion indulged in its customary kindergarten demonstrations of vociferous applause at every opportunity offered, regardless of propriety or reason.

For instance, as Philip Hale in the *Journal* remarks, "Then Mr. Bispham appeared and was loudly cheered by the friendly chorus. Why? Was the chorus surprised at seeing him? Is he not a man of his word? Had he just escaped accident by tunnel or herd? And he had not even opened his mouth."

"Then Mrs. Schumann-Heink was greeted as Mrs. Bradbury and Mr. Bispham and Mr. Mollenhauer had been, by thunderous applause from the ever friendly chorus. \* \* \* The friendly chorus, after the intermission, applauded vigorously the quartet, Mrs. Bradbury, Mrs. Schumann-Heink, Evan Williams and Mr. Bispham.

"The tenor and the bass surely needed encouragement.

"The chorus then applauded the conductor, the organist, the audience and itself.

"When this homage had been duly paid, Mr. Mollenhauer started the performance," &c.

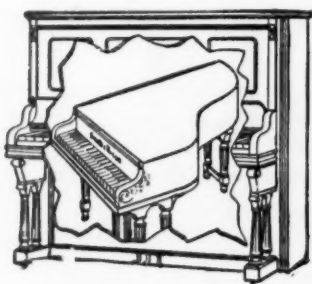
How childlike, how silly, how absurd is this custom of the Handel and Haydn Society chorus! It was the custom, of course, in former days at country conventions to

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indulge in this friendly display, but then Carl Zerrahn only came once a year, and the Boston singers who did the solo work were equal strangers. Besides, these country conventions were little less than a good time for the chorus, after dallying along through a season with intermittent attendance, rallying at the final rehearsals previous to the following musical and social yearly picnic.

One would think that so serious a man as Conductor Mollenhauer would be disgusted to be greeted with this childish applause every time he comes upon the stage. To make the absurdity complete he should be applauded, as well, every time he retires from the stage.

As director of the performance he should impress upon this friendly body the glaring impropriety of this absurd display, so lavishly indulged at every opportunity, and forbid its intrusion in the future.

Let him set the example for other choral bodies by banishing the custom at once.

The voice of the public is being raised against this nuisance, and if it is offensive to even a comparatively small number of appreciative patrons, that is sufficient reason to call for its discontinuance.

This "foolish and impertinent practice of chorus singers applauding noisily solo singers and conductor before the performance and during the performance," as one complainant terms it, has excited sufficient disgust in New York to call forth the following letter:

"To the Editor of the New York Times:

"I am going to the Metropolitan Opera House Sunday evening, and expect to have a rich treat in hearing the People's Choral Union \* \* \* but I do wish that these most excellent singers would come at last to consider themselves seriously.

"I like to see their splendid enthusiasm, but I think it is woefully out of place for them to show it by applauding the conductor when he first comes on or by applauding the soloists or any portion of the program.

"If they wish to be taken seriously they must act seriously. Let them applaud Mr. Damrosch at the rehearsals as much as they choose, but he should discourage all such kindergarten displays in a public concert.

"The Choral Union members must learn that they are performers as well as the soloists and orchestra, and that it is utterly ridiculous for them to applaud a program of which they are a part.

"Also it is in shockingly bad taste for those who don't pay to get in to try to represent with applause the sentiment of the paying public.

"The sentiment of the stage is one thing; the sentiment of the paying seats is quite another."

The chorus of the Handel and Haydn Society is composed of most estimable men and women, proficient in cultivation and good taste. Now, I believe if its members could realize how ridiculous, how absurd is this custom in question, they would remedy the matter at once by discontinuing these demonstrations indulged at their splendid performances.

The chorus has made itself the dominant element of enjoyment in its performances; soloists only of the highest degree can compete with it in artistic work.

It should present itself as a serious body absorbed wholly in its legitimate work, and not as a promoter of enthusiasm over the appearance or performance of others engaged.

I cannot understand why so intelligent a body does not regard itself in the light of a performing factor only.

The press, which is certainly its champion, has endeav-

ored to impress the absurdity of these demonstrations of applause upon its attention, and it would seem that as a body it should give the matter serious reflection and not wait for the time to arrive when the board of government must make a rule forbidding applause in the ranks at concerts, or for the conductor to read the riot act because of the impropriety of its actions, and the consequent disturbance.

This performance was attended by an audience that occupied every seat and every available bit of standing room. The prices also were raised in anticipation of the expensive engagement of that superb artist and eminent vocalist, M. Plançon, who unfortunately could not keep his engagement because of the critical illness of his mother (a devotion to be commended) and other increased liabilities. The extra price did not affect, however, an over-full attendance of the patrons of the society.

Harold Bauer gave his third recital on the afternoon of February 11 at Steinert Hall, the program including Fantaisie in F minor, Mozart; "Etudes Symphonique" (including the five posthumous etudes), Schumann; "Rondo Capriccioso," Mendelssohn; Prelude in A flat, Mazurka in F sharp minor, Etude in C minor and Rhapsodie No. 2, Chopin. The Schumann Etudes were a stupendous task for the performer, who imparted to the interpretation a vigorous, unyielding tenacity as regards power and uncontrasted effect. The prolixity of this number consequently weighed somewhat upon the attention of the listener. The Prelude and Mazurka of Chopin were accurately presented, while the Etude and Rhapsodie were delivered with a more sensitive touch. The Rondo of Mendelssohn was exceedingly well handled. What a new life this brilliant and tripping Capriccioso has taken upon itself of late, since Pachmann imbued it with the genius of his deft hand and entrancing touch. Mr. Bauer drew a fair sized audience, which was enthusiastic over his artistic conceptions and his technically perfect performance of his program.

Fritz Kreisler gave a recital at Symphony Hall Tuesday evening, February 11, an opportunity offered the public by the enterprising manager, L. H. Mudgett, to hear this now famous artist play at popular prices.

The public responded in very good numbers, not filling the large hall, but yet a good sized audience.

The program offered was Mendelssohn's E minor Concerto; Tartini's "Devil's Trill" Sonata; "Walter's Prize Song," Wagner; "Elfentanz," Popper; Canzonetta, Godard; Mazurka, Chopin-Kreisler, and "Scene de Czarda," Hubay.

The large audience was held spellbound by the magnificent playing of this masterly performer.

It is well that such great artists as Wilhelmj, Ysaye and Kreisler play the Mendelssohn Concerto and thereby unfold the beauty, purity and melodious spontaneity of this immortal gem in the crown of its author's genius.

It has become the habit, or fashion, of late to scoff at this marvel of classic inspiration, a work that to this day, in the hands of such masters as above mentioned, is ever fresh and engaging to the listener whose soul still dwells within the circle of pure music and is not swayed wholly to the path of modern extravagances in overlaid, unmelodious and discordant forms of violin virtuosity.

I have heard many violinists of note make a very poor job of playing this concerto, a sure index of incapacity in the higher walks of their art.

MME.

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It is in fact a test piece of the real artistic worth of the player, as much so as a Mozart sonata is to the pianist.

Mr. Kreisler shone as well in his playing of the Tartini Sonata, which, like the Mendelssohn Concerto, does not diminish in value or interest because of its antiquity, if it but falls to the hand of the master in its interpretation.

It is unnecessary to say that the lesser numbers upon the program were delightfully played, and that Mr. Kreisler was recalled with enthusiastic applause and shouts of "Bravo!" The usual number of encores were demanded by the delighted listeners.

Master David Robinson, advertised as the Russian boy violinist, and supposed to be a wonder-child, gave a concert in Steinert Hall on the evening of February 12 before a small and friendly audience.

This boy, a good sized boy of fifteen years, showed that he was apt in his chosen profession, but wholly immature for public appearance. I understand that he began with a good teacher, who refused to longer instruct him when he found that the boy's friends were determined to prematurely put him before the public.

If those who have charge of this young aspirant would have him succeed as a violinist they should withdraw him from public appearance and put him under some competent pedagogue for three or four years' further instruction.

For the fifteenth Symphony concert Mr. Gericke presented the following program: Overture, "Solennelle,"

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Glazounow; Concerto No. 8, Spohr; "Mephisto" Waltz, Liszt, and the Pastoral Symphony, No. 6, of Beethoven.

Fritz Kreisler was the soloist.

Concerning the Glazounow Overture, one able critic says: "It is pompous and empty, and reminds one of Macaulay at his worst." Another discriminating critic remarks: "There is nothing solemn about the music, unless it were the prevalent sameness of the performance."

Both of these critics are right in their estimate; it is "empty," but the judgment of the reviewer complaining of "a prevalent sameness of performance" hit the nail on its head, for Gericke's reading was little less than shameful in its utter ignoring of the author's directions in the score.

If the orchestra had merely been playing through the parts from the composer's manuscript in order to see if the notation was correct the effect of the music could not have been more completely concealed than it was at the playing in this concert.

It is a work that demands the most accurate attention to the detail of dynamic contrast if its meagre material is to command the attention of the listener.

The fine tranquillo at the beginning of the overture was about as tranquil as a midnight call to arms of a sleeping army aroused to repel an attack of the enemy—the theme of the men by its famous author in his portrayal of the various moods of this episode.

In its class this composition is one of genuine worth, and in his reading of the music Gericke made every moment one of interest to the listener.

Messrs. Kneisel, Schrader and Maquarre played the solos splendidly, the latter having a generous opportunity to display his excellent ability. What a skillful performer is M. Longy, the solo oboe of the band, and what a fine artists as well!

The Beethoven Symphony was read with commendable regard for the demands of the score, and had the woodwind been as considerate in its effort as the strings were it would have closely approached an ideal performance.

But why make the long repeats of the first and third movements?

Mosso, piano, dolce cantabile was about as dolce and soft as the pæns of college students celebrating the victory of their university crew, nine or eleven.

The entire performance of this overture was without contrast or the accomplishment of a single climax.

It was loud and coarse throughout.

If Gericke had desired to pervert the author's intention he could not have succeeded more completely than he did.

Either the composer of Gericke are mistaken as to how this overture should be read in its performance.

Quite on the contrary was the playing of the Liszt number, in the reading of which Gericke accomplished a great success, displaying with vivid truthfulness every item in its multiplicity of effects so ingeniously wrought.

WARREN DAVENPORT.

#### Minne Humphries.

MRS. MINNE HUMPHRIES, the concert and oratorio soprano, has filled many important concert engagements this season. She is the principal soloist in the choir of the Greenwood Baptist Church, Brooklyn, and is very popular with the members of the church and congregation. Mrs. Humphries possesses one of those rare sopranos that can sing equally well songs, arias and the broader and quieter styles of music written for the church. Both in her solos and in the concerted numbers Mrs. Humphries has made her music a force in the church circles of Brooklyn, and some of her friends predict she will soon be called up higher.

A TIMES SUNDAY CABLE.—Eleanor Cleaver, the American singer, who has been cordially received here, gives a farewell concert in St. James' Hall next Tuesday, and sails for New York on the following Saturday for a brief concert tour, for which the time is all filled, and returns here in time to fill spring engagements in April.

#### HENRY WILLIS NEWTON.

AMONG the busiest and most successful of Chicago musicians is Henry Willis Newton, the well-known tenor, who is under the experienced concert direction of the Bureau of Fine Arts, Fine Arts Building, and whose studio in Kimball Hall is a scene of much activity.

Mr. Newton's fine and sympathetic voice has been heard at many important events this season, including one of the Apollo Club's concerts in Chicago; while the Apollo Club of St. Joseph, Mo., has honored him with a return engage-



HENRY WILLIS NEWTON.

ment. At Akron, Ohio, he will sing in "The Creation" on May 7.

He is an instructor at the Wesleyan University, Bloomington, Ill., which he visits for two days every week, spending the remaining four days at Kimball Hall, Chicago.

As a conductor Mr. Newton is prominent. The La Grange Choral Society, the Amateur Musical Club, of Bloomington, and the choir of St. James' Methodist Episcopal Church, Chicago, are under his capable direction.

And now, as a composer, he is shortly to come conspicuously before the public, for his new sacred cantata, "The Atonement," will be sung by the La Grange Choral Society on February 25, and by the St. James' Methodist Episcopal Church, Chicago, on the evening of Easter Sunday.

An extended account of "The Atonement," which is an appropriate work for choirs and musical societies to take up at this Lenten season, will be found in the Chicago department of THE MUSICAL COURIER's next issue.

#### Harold Randolph Plays.

HAROLD RANDOLPH, of the Peabody Institute, Baltimore, played the piano part in the Brahms A major Piano Quartet, op. 26, with the Kneisels Tuesday evening of last week at Mendelssohn Hall. Mr. Randolph, whose abilities are known to the readers of THE MUSICAL COURIER, proved himself to be an admirable ensemble player, refined, forceful, musicianly and individual. The performance was a finished one.

HELEN HAY SONGS.—The "Three Songs from Some Verses" (words by Helen Hay) were performed at a Washington composers' concert on January 31, by Miss Amy Law, a soprano, of Washington, D. C., at the Friday Morning Club. Miss Law gave the songs an effective rendering. She also sang them at her last studio recital. On both occasions the audience applauded Miss Law enthusiastically.

#### BOSTON SYMPHONY ORCHESTRA.

New York, Thursday Evening, February 20, 1902.

##### PROGRAM.

Overture to Leonore, No. 3.....Beethoven  
Concerto for violin, No. 8, in A minor, Scena Cantante, op. 47.....Spohr  
Symphony No. 6, "Pathetic," in B minor, op. 74.....Tchaikowsky  
Prelude to "The Mastersingers of Nuremberg".....Wagner  
Soloist, Fritz Kreisler.

New York, Saturday Afternoon, February 22, 1902.

##### PROGRAM.

"Ouverture Solennelle".....Glazounow  
Concerto for Piano, in A minor, op. 17.....Paderewski  
Symphony No. 1, "Rustic Wedding," op. 26.....Goldmark  
Soloist, Mr. Paderewski.

#### KREISLER IN BROOKLYN.

FRTZ KREISLER, the violinist, carried an audience to enthusiastic heights last night in the Brooklyn Academy of Music. It was the fourth Boston Symphony Orchestra concert, under the auspices of the Brooklyn Institute of Arts and Sciences. The program was made up of Mendelssohn's "Athalia" Overture, the Tchaikowsky "Pathetic Symphony, the "Die Meistersinger" Vorspiel, and the Bruch G minor Concerto for the soloist. This concerto is a happy medium of expression for Kreisler, for in it he finds all opportunity for his beautiful tone and authoritative style. A bad night for strings, the ensemble was well-nigh perfect. The introductory phrase, which appears so peculiarly in the first movement, was devoutly played, and the romanza second movement found Kreisler singing it as few violinists can. The rondo march movement was a brilliant display of technical assurance and tone volume. Five recalls, but Kreisler would not be heard again.

The orchestra, under Gericke, was in good form.

#### DOROTHY HARVEY.

ALTHOUGH a wealthy church in Pittsburg, Pa., offered Mrs. Dorothy Harvey \$1,800 a year, with the usual permission to send a substitute when filling concert engagements, the soprano preferred to remain here where her interests are centered. The First Presbyterian Church, Brooklyn, has re-engaged Mrs. Harvey for another year at an increased salary.

Following are extracts from Worcester papers about Mrs. Harvey's singing in Handel's "Samson":

##### HANDEL'S "SAMSON," PILGRIM CHURCH.

The beauty of Mrs. Harvey's rich, full voice was detected in her initial aria, "Ye Men of Gaza," and she displayed exquisite coloring in her interpretation of the passage, "With Plaintive Notes." Additional interest was lent by the beauty of the soft notes of both piano and organ. She received an irresistible encore, for which she bowed her acknowledgments. But the great treat of the evening was her remarkable rendering of the aria, "Let the Bright Seraphim," with trumpet obligato by Lafricain, soloist of the Boston Symphony Orchestra. The many high notes and passages were well sustained, and the full power, flexibility, sweetness and bell-like quality of her glorious voice was such as to convince the vast audience that she had won the greatest triumph achieved in this aria ever known in Worcester. She received a perfect ovation at its close. Mrs. Harvey is a woman of much endurance, which was proved by the fact that she left New York at 9 a. m., arriving at the church at 2:30, where she was detained by a full rehearsal until 6 p. m. After an absence of an hour and a half, without dinner, she returned and sang the difficult role with a fresh, clear and strong voice, as if she had been resting quietly all day.—Worcester Spy, February 8, 1902.

Mrs. Dorothy Harvey, who made her debut last year in New York with the Pittsburg Symphony Orchestra, and who has had such great success with such artists as Piancon, Campanari, Schumann-Heink, Biapham, Kreisler, Zeisler, Becker, Dohnányi and others, did not disappoint her audience. She is a most beautiful woman, with a wonderfully sweet soprano voice, luscious and brilliant, and she sings with exquisite ease of manner, yet with deep dramatic feeling. In her difficult role of Delilah she did ample justice to a strong and dramatic part, and in which she clearly proved to be a finished artist. It is understood that arrangements

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are under way to secure her for the coming Worcester Festival.—Worcester Telegram, February 8.

Mrs. Harvey, who did not belie her reputation as a great beauty, sang the difficult rôle of Delilah intelligently and artistically. Her voice, not only big and powerful, is rich, sweet, brilliant and true, while her phrasing is good and her enunciation perfect. Her final solo, "Let the Bright Seraphim," with trumpet obligato, closed a highly pleasing and creditable rendition of her part of the work, and won for her prolonged applause.—Worcester Evening Gazette.

#### ALBERT WEINSTEIN'S DEBUT.

**A**LBERT WEINSTEIN, a young New Yorker of pronounced musical talents, who has had the benefit of a long course of study with Leschetizky in Vienna, made his début in Carnegie Hall last Thursday evening, in connection with an orchestra under Emil Paur. A very large audience gave the young pianist so warm a welcome that at the outset it made him somewhat nervous. This nervousness in a sense marred the performance.

This program was presented:

Overture Anacreon.....Cherubini  
Concerto, F minor.....Chopin  
Nocturne and Wedding March, Midsummer Night's Dream.....Mendelssohn  
Nocturne, op. 27, No. 2.....Chopin  
Cracovienne Fantastique, op. 14, No. 6.....Paderewski  
Soirée de Vienne, D major.....Schubert-Liszt  
Traumerei.....Schumann  
Anitra's Dance.....Grieg  
Hungarian Fantaisie.....Liszt

This writer has ever held the opinion that it is as much the province of a critic to hunt for and commend the beauties in a work or performance as it is his duty to condemn sins of omission and commission. In making up a verdict in accordance with this principle it is a pleasure to give Mr. Weinstein his meed of praise. In presenting such a program the pianist essayed no mean task, for, be it remembered, this was his first public appearance since his boy-wonder days, when his playing gave such bright promise. That this pianist has studied diligently and worked incessantly under the guidance of a great teacher was early manifest, yet his technic at present is not always controlled by musical intelligence, for the left arm is entirely too strenuous for the right.

Mr. Weinstein was at his worst in Chopin, and at his best in Liszt, his playing of the "Hungarian Fantaisie" being particularly brilliant and forceful. The Schumann-Liszt number was likewise given with power and finish. Mr. Weinstein was so insistently recalled after each performance that he might have given several encores without doing violence to the good humor and appreciative spirit of the audience.

It is Mr. Weinstein's purpose to give a recital in a few weeks.

#### TO EUROPE.

**T**HE steamer Kaiser Wilhelm der Grosse yesterday had among its passengers Otto Floersheim, the representative of THE MUSICAL COURIER in Berlin, who returned to Europe after a visit to this country; also, Lilli Lehmann and Rhinhold Hermann. The steamer Patricia, which sailed on Saturday for Hamburg, had on board Barron Berthald.

#### FLORIZEL ILL.

**F**LORIZEL, the young violin virtuoso, has been very ill for the past week. He caught a severe cold, which developed into a gathering in the ear. On the advice of his physician, Dr. W. Searle, Major Pond, Florizel's manager, has postponed his five Waldorf-Astoria recitals, which were announced for February 17, 18, 19, 20 and 21, for two weeks.

#### Astoria Choral Union.

**T**HE second concert of the Astoria Choral Union was given in the Trinity M. E. Church last Tuesday evening. This organization has made rapid headway and gained much artistic ability through the efforts of Conductor Daniel H. Wilson, who is also teacher of harmony in the National Institute of Music, of which William M. Semnacher is the director. Miss Paula Semnacher, his daughter, who now takes rank among our professional pianists, and who is one of her father's best pupils, distinguished herself at this concert. After her "Spanish Caprice," by Moszkowski, she was recalled three times and had to respond to an encore.

#### ANITA RIO, SOPRANO.

**T**HE recent success of this charming young singer in Boston, with the Handel and Haydn Society, with which she sang "The Messiah," has attracted much attention, though she was previously known as a successful church and concert singer.

She has always sung from early girlhood, her rise to prominence being, however, unusually rapid. Possessed of a lyric soprano voice, winning personality and the capacity to work, Miss Rio is fast making a name for herself second to none.

In the spring she sings with the Boston Festival Orchestra, and in March she will sing Bach's "Passion



ANITA RIO.

Music," again with the Handel and Haydn Society—this re-engagement being the best of compliments. It is but just to say that she attributes much of her recent successes to her teacher, Max Decsi, who is comparatively a newcomer, but who has enrolled on his pupils' list many of the leading singers of the day.

The accompanying half-tone gives some idea of her personal appearance, as do the following press notices her success in Boston:

ANITA RIO WITH THE BOSTON HANDEL AND HAYDN SOCIETY.

Miss Anita Rio is a soprano of more than ordinary promise. Her voice is of agreeable quality and good compass. It is flexible but not metallic or heartless. It has a dash of color that aids the singer materially in the display of emotion. This voice is under firm and wise control. The singer's attack and release of tone, her sustaining of the phrase, in a word her management of breath—these are admirable. She may be that rare phenomenon known as "a natural singer"; she may have toiled at her task like the tanned galley slave; she knows what she should do, and she is able to do it, as though she could not do it otherwise. It would be a pleasure to speak of her at greater length, of the distinctness of her enunciation, of the simplicity of her style, of her ability to carry vowels without change of tone quality; but I must content myself with the record of impressions. It was not necessary to wait an hour and a half to determine whether she could sing. Her delivery of the first recitative answered the question. Nothing equal to her performance of "Come Unto Him" has been heard here in oratorio for a long time; it was womanly in feeling and appeal, yet there was no touch of incongruous sensuousness; it was devout without affectation of piety. Her coloratura in "Rejoice Greatly" was also worthy of praise.—Philip Hale, in Boston Journal.

Of the soloists, Miss Rio led. She has an admirably schooled, light soprano voice of charmingly sweet quality. The recitatives

she sang simply and intelligently, and while not yet possessed of sufficient breadth of style to do full justice to "Rejoice," or, possibly, to "I Know that My Redeemer Liveth," she sang both arias musically and tastefully, and "Come Unto Him" she sang very beautifully indeed, never sentimentally, but with true, tender feeling, truly devotionally. She has plenty of authority for murdering the time in the last two bars, but it would be better if she would sing the music as Händel wrote it. Miss Rio made a great, well-merited success, and it is much to be hoped that we shall soon have another opportunity of hearing her here, for sopranos who can sing in oratorio are rare.—Boston Evening Transcript.

One of the soloists who appeared for the first time in Boston, scored an unmistakable triumph, which will insure her an enthusiastic welcome should fate bring her back again, and that was Miss Anita Rio, the soprano, who is a native of California, educated in the musical circles of New York city.

Her whole evening's work was beyond the pale of reasonable criticism, her singing showing an unwavering musical quality and sustained power rarely found save in the greater artists. Her voice is pure, of wide range and capable of infinite expression, especially of the tender, sweet and pathetic order, and she was last evening declared by a high authority to be a legato singer of rare quality.

Not the least among her pleasing qualities were her attractive, thoroughly feminine personality, youthful appearance, graceful figure and modest, unassuming demeanor. The audience demonstrated, by liberal and always hearty applause, that it had taken the fair stranger to its heart at the outset, and retained her there till the end.—Boston Globe.

As far as the soloists are concerned, the honors of the evening must be given to Miss Anita Rio, the soprano, who, it is believed, made her first appearance in Boston on this occasion. She has a remarkably pure quality of voice, not above the average in volume, but very pleasing, and in the phrasing and enunciation shown in her various numbers she was admirable. Miss Rio made a most favorable impression, and in the numbers "Come Unto Him" and "I Know that My Redeemer" she did the best singing of the evening.—Boston Post.

#### "SPECTRE'S BRIDE," IN ORANGE, N. J.

Miss Rio, as she is professionally known, made an attractive bride, both in appearance and in voice. She is pleasant to look upon and she is delightful to hear. Her vocal powers are considerable, and her registers are so even that the transition from lower to upper is not marked by any disagreeable change. Her top notes are extremely effective, being clear and of bell-like quality. She grips her tones finely and sends them out in commendable manner. The tonal color is bright and effective. Her rendition of the trusting maiden's prayer, after the opening chorus, was very good, but it was far exceeded later in the simplicity and delightful exquisiteness of the supplication, "Oh, Virgin Mother, Gracious Be," sung in the chancel house. Miss Rio also did well in the love duets during the hapless flight with Spectre, Van Hoose.—Orange Chronicle.

Miss Anita Rio, the soprano, possesses a rich, fresh voice of wide range, a fine presence, and her training is manifestly in full accord with her natural gift. She imbued the trying recitatives and lyric passages with strong dramatic fervor and sympathetic quality, the latter being the most markedly shown in the prayer the potency of which is the cause of her release from the influence of the evil spectre. Few singers have been heard here possessing better style than Miss Rio, and she bids fair to rise to the summit of her art.—Newark Sunday Call.

Miss Anita Rio was the unfortunate Bride and Ellison Van Hoose was the Spectre. Their solos and duets were also very difficult, but they were splendidly sung. Miss Rio was very brilliant. Her delivery of the "Prayer to the Virgin" was so impressive that it narrowly escaped a repetition. \* \* \* Miss Rio not only possesses a soprano remarkable for its range and the beauty, richness, sympathetic quality and power of its tones, but a dramatic and musical temperament that enables her to so color them as to convey the meaning of what she sings in a very luminous and convincing manner. This ability is supplemented by a knowledge of vocal art that results in such a number as the "Bride's Prayer to the Virgin" and the duets with the spectre in beautifully finished performances, the artistry of which arouses the enthusiasm of the critical.—Newark Advertiser.

SANCHEZ RESUMES.—Carlos N. Sanchez, the well-known vocal teacher, has resumed work at his studio, 138 Fifth avenue.

Saint-Saëns during his first visit to Moscow became a close friend of Tschaiakowsky. One day they called on Nicolas Rubinstein, and in the course of conversation all three confessed to passionately love the ballet. In their enthusiasm they determined to rehearse on the spot "Pygmalion and Galatea." Saint-Saëns "danced" the statue with painful conscientiousness, Tschaiakowsky "did" Pygmalion and Rubinstein at the piano was the orchestra.

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Madame Gadske,  
Miss Marguerite MacIntyre,  
Madame Schumann-Heink,  
Mr. Ben Davies,  
Mr. Joseph O'Mara,  
Miss Ella Russell,  
Miss Esther Palliser,  
Madame Alice Esty,  
Mlle. Oltzka,  
Mme. Clara Poole-King,  
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## COMING CONCERTS.

Miss Minnie Topping, a professional pupil of Richard Burmeister, will give a piano recital at Wissner Hall, Brooklyn, Saturday evening, March 1.

Robert J. Winterbottom, organist of Trinity Church, Broadway and Wall street, announces a series of six free organ recitals, to be given in that church on Thursday afternoons in Lent, at 3:30 o'clock.

The next Morgan chamber music concert occurs at Mrs. Henry William Poor's, 1 Lexington avenue, to-day (Wednesday), at 5 o'clock; the only March concert is at Mrs. J. W. Miller's, 113 East Thirtieth street.

At the second chamber music matinee at Mrs. Thurbur's residence this afternoon, Miss Adele Margulies, assisted by Messrs. Schulz and Lichtenberg, will present the following program: Sonata, piano and cello, D major, op. 18, Rubinstein; violin soli, "Albumbblatt," Wagner-Wilhelmj; Mazurka, Wieniawski, and Trio, F minor, op. 53 (new, first time), Lange-Müller.

The fourth "Musical Hour for Piano Students" will be given at the Wirtz Piano School next Friday evening, February 21. The subject for the evening will be "Counterpoint and Fugue," and the lecture will be illustrated with excerpts from Couperin, Rameau and Bach.

Following this Miss Jennie Symes, one of the pupils of the school, will play Bendel's "Silver Spring," and Mr. Wirtz will play "Spinning Song," Chaminade; Caprice, Stavenhagen; Polonaise, Chopin; Impromptu, Rejnhold.

The musical hour next month will be a recital by Gustave C. Wirtz.

F. X. Arens, conductor of the People's Symphony Concerts, which are being given this season at Cooper Union Hall, with pronounced success, has rearranged the program for the next concert of the series, which is to take place on Friday evening, February 21. Mr. Arens' admirable orchestra of fifty performers will play the E flat Symphony of Mozart, the "Peer Gynt" Suite of Grieg and the "Lohengrin" Vorspiel and "Tannhäuser" March of Wagner. Miss Susan Metcalfe, soprano, will sing an aria from Weber's "Der Freischütz" and songs by Brahms and Purcell. It should be remembered that these very attractive concerts are offered at nominal prices of admission, and are thus performing an important educational mission in this city.

## AMERICAN INSTITUTE OF APPLIED MUSIC.

THE studios of the American Institute of Applied Music were filled to overflowing on the evening of Monday, February 10, when a most enjoyable recital was given by Miss Julia S. Gilman, pianist, assisted by Mrs. Myrta French Kürsteiner, soprano. Miss Gilman is a pianist with much breadth of tone and fine artistic perceptions. Mrs. Kürsteiner's voice is sweet, sympathetic and powerful, and her accompaniments were played in a very

artistic manner by William Fairchild Sherman. The program was as follows:

Piano solo, Aus Holberg's Zeit.....Grieg

Songs—  
My Love's an Arbutus.....Stanford

The Irish Mother's Lament.....Barton

Chanson d'Avril.....Goring Thomas

Piano solo, Fantaisie, C minor.....Mozart

Songs—  
Spring.....Tosti

Chanson Provençale.....Dell' Acqua

Piano soli—  
Novelette.....MacDowell

Autumn.....Moszkowski

Songs—  
A Norwegian Song.....Henri Logé

Norwegian Echo Song.....Robert Thrane

Piano soli—  
Nocturne C sharp.....Chopin

Polonaise A flat.....Chopin

A delightful recital by the little students of the Synthetic method took place Saturday, February 8, in the small banquet room of Carnegie Hall, Miss Chittenden, as usual, presiding. The hall was full of little people and their friends, and it would be difficult to say which derived most pleasure, the children or the adults. By accustoming pupils from their earliest years to play for their friends, the teachers aim at preventing much unnecessary nervousness in the future, besides giving a strong incentive toward present work. That they succeed in these objects is demonstrated at every one of the recitals, for the playing shows the result not only of excellent tuition but of earnest application on the part of the children themselves.

## MARJORIE PARKER'S RECITAL.

FRIDAY evening, February 4, was the date of Miss Marjorie Parker's recital at the Virgil Piano School, 29 West Fifteenth street. Recital Hall, as usual, was filled to overflowing with a music loving audience who greatly appreciated the program. Miss Parker has been improving steadily since last season. Her playing shows that her expression is richer and more varied, and her interpretations as a whole more genuine and consistent; that is, emotionally she expresses deeper sentiments with more force and conviction, as well as with more tenderness and sincerity. Her phrasing is clear, satisfactory and well finished. Her position at the piano is graceful and her manner of playing full of repose.

The program opened with an exceedingly brilliant Prelude by Bach, which at once interested and pleased the audience; this was followed by Henselt's beautiful Serenade, with its tender, appealing melody, which was most interestingly and musically played. "The Erl King," by Schubert-Hoffman, closed the first number. After a short rest she played the splendid Præludium, op. 10, MacDowell, and Idyl, op. 28, No. 4, by the same composer. Both of these numbers are remarkably beautiful, and require a well developed technic and a fine appreciation of tone color and of poetical sentiments. Miss Parker's playing of these numbers was exceedingly satisfactory. Then followed the "En Courant," by Godard; the Waltz, by Chopin; Nocturne, by Leschetizky, and the Polka de Concert, by Bartlett. Of this group the two latter were undoubtedly the greatest favorites. The Nocturne is a charming melody, embellished by many beautiful runs and trills, which Miss Parker's well developed fingers brought out not only clearly and with remarkable evenness, but with a beautiful flowing melodious quality of tone which of itself charms the listener. The Polka was simply enticing in its gaiety, rhythm and brilliancy, and half the people in the audience were keeping time to it with their heads or feet. In response to a hearty encore, Miss Parker played the Barcarolle, by Nevin. While Miss Parker was resting Mrs. Virgil made some appropriate remarks about several of the recitals to be played in the next two weeks by the different pupils of the school, together with a slight account of Master Miner's success at his recent concerts in the South. She also spoke briefly of some new ideas in teaching which she is about to bring out. The closing numbers were the "Liebestraum," by Liszt, and the Wedding March and Fairy Music by Mendelssohn-Liszt. A hearty encore followed the satisfactory rendition of these last numbers. Miss Parker's playing was a revelation to many of her friends and was heartily enjoyed by all.

## Obituary.

## Henry Pierson.

The following cablegram was received at this office on Monday noon:

MUSICAL COURIER OFFICE, }  
BERLIN, February 17, 1902. }

Henry Pierson, opera director, is dead.

Henry Pierson was the director of the Prussian Royal Intendancy of opera and theatres at Berlin, having occupied that prominent position, filled by him with rare intelligence and executive ability, since 1889. He was somewhat over 50 years or 51 years old, and will be remembered in this city as the husband of Bertha Pierson, the opera soprano, with whom he resided here during her engagements in the Thomas opera era at the Academy and under the Seidl-Stanton regime at the Metropolitan in 1884 to 1887. She subsequently sang at the opera in Berlin until her retirement five years ago.

Henry Pierson was well beloved because of his genial, kind and courteous manner and his sympathetic temperament. Our Mr. Floersheim, who left for Europe yesterday, and who was one of Pierson's nearest friends, informed us that Pierson's heart had been out of order for some time, and that his death was not entirely unexpected.

## S. N. Griswold.

S. N. Griswold, who for a quarter of a century conducted the New York Conservatory of Music on Fourteenth street and subsequently on Eighteenth street, died on Monday, February 17, after two weeks' illness, aged seventy-five years. Mr. Griswold was an unobtrusive but steady worker, who doing all this time applied himself to the detailed management of the institution. He was married and separated from his wife, being one of those many New York instances of men of retired disposition who have no known relatives and but few, if any, associates. Some distant relatives reside in Connecticut, and Mr. Griswold used to pass his summers at Norwalk.

## Charles W. Tyler.

Charles W. Tyler, an old musician and a descendant from prominent New England families, died last Saturday night at his home, 562 Third avenue. His mother was a cousin of Daniel Webster. Mr. Tyler is survived by his widow and one son.

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Sat., 22, Galveston, Tex.,	Matinee.	Grand Opera House.
Sat., 22, Houston, Tex.,	Evening.	Sweeney & Combs' Opera House.
Sun., 23, San Antonio, Tex.,	Evening.	Grand Opera House.
Mon., 24, Austin, Tex.,	Evening.	Hancock Opera House.
Tues., 25, Temple, Tex.,	Matinee.	Exchange Op. House.
Tues., 25, Waco, Tex.,	Evening.	The Auditorium.
Wed., 26, Fort Worth, Tex.,	Matinee.	Greenwall Op. House.
Wed., 26, Dallas, Tex.,	Evening.	Opera House.
Thur., 27, Greenville, Tex.,	Matinee.	Opera House.
Thur., 27, Denison, Tex.,	Evening.	Opera House.
Fri., 28, Galena, Kan.,	Matinee.	Sapp's New Op. House.
Fri., 28, Joplin, Mo.,	Evening.	Club Theatre.
March.		
Sat., 1, Nevada, Mo.,	Matinee.	Moore's Opera House.
Sat., 1, Fort Scott, Kan.,	Evening.	The Auditorium.
Sun., 2, Kansas City, Mo.,	Mat. and Eve.	Convention Hall.
Mon., 3, Beatrice, Neb.,	Matinee.	Paddock Opera House.
Mon., 3, Lincoln, Neb.,	Evening.	Oliver Theatre.

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## SAVANNAH.

SAVANNAH, Ga., February 12, 1902.

THE Savannah Music Club gave its first "artist" concert of the season at Lawton Memorial Thursday, January 30. Henri Ern, violinist, was the artist, and he was most ably assisted by Miss Coburn, accompanist, and Miss H. Marion Smart, pianist, both these young ladies being members of the Savannah Music Club.

Mr. Ern played superbly. His tone is warm, soulful, sympathetic, mature. He appeared before his audience unknown to the majority as an artist, but at the first phrase drawn from his violin the audience was won. The artist was recognized, appreciated and enjoyed. Miss Coburn scored (as on all former occasions, great and small) a great triumph as accompanist. She followed and reflected every mood of the soloist, creating unfailingly a perfect background for the tone pictures so clearly and beautifully presented by Mr. Ern. Miss Smart added to the many laurels already won by her as pianist. The club may well be proud of two such able artists as Miss Coburn and Miss Smart.

The club will present at its next "artist" concert in March Josef Hofmann.

The first regular February meeting of the Savannah Music Club took place February 6. The program committee consists of Mrs. W. Harry Teasdale, chairman, assisted by Miss Rose Putzel and Miss Taylor. Mrs. Teasdale has served for a year, and, owing to press of professional duties, has asked to be released after March 1, which request has been reluctantly granted, and the committee from that time will consist of Miss Putzel, chairman, with Miss Taylor and Will Blun assistants.

At the next meeting the club will present Rossini's "Stabat Mater," under the direction of Miss Coburn.

Sousa and his band gave two concerts yesterday at the Theatre. Dorothy Hoyle and Maude Reese-Davies were the soloists.

Our townswoman, Mme. Laura Mehrtens, pianist, is arranging for a series of concerts, beginning in Montgomery, Ala., at an early date. Madame Mehrtens is an artist of rare ability, and we wish her all success in her concert career. She will use the Mason & Hamlin piano.

A few musical events of interest are looming up. Something of these in my next.

MAY LUCIA SILVA.

## NASHVILLE.

NASHVILLE has indeed enjoyed a feast of good things musically this season. Beginning with the Grau Opera Company, presenting "The Barber" and "Carmen," followed by Zeldensrust, Leonora Jackson, Innes, and last, but not least, the great Nordica.

Coming under the auspices of the Philharmonic Society, the largest woman's musical organization in the country, Nordica was greeted by an immense audience of music loving people, and received such an ovation as has seldom been given any artist here. Leonora Jackson and Innes appearing here on the same evening, did not draw large crowds, but nevertheless pleased those so fortunate as to hear them.

The musicales of the Philharmonic Society have become important events in the musical life of Nashville, and the semi-monthly meetings are attended by a large percentage of its enormous membership. It is the policy of this society to bring an artist of note for one recital a month, alternating with club talent.

On January 29 the society presented for the first time here Pommer's Song Cycle, "Cupid in Arcady," which gave splendid opportunity for good solo and concerted work. The parts were ably taken by Mrs. W. H. Jacobus, soprano; Miss Rion, alto; Justin Thatcher, tenor,

and Ernest Chadwell, baritone, with Miss Lina Garland Snow, accompanist.

Miss Buime Briggs, a rising young violinist, and George Smith played Berthold Tours' "Duo Symphonique," and the new Hermitage Quartet sang Foote's "Bedouin Song."

Leon Marx appeared in recital February 10, to be followed later by other artists.

## CLEVELAND.

CLEVELAND, February 12, 1902.

THE unusually active musical season has gone merrily on since the Christmas lull. Early in January came Josef Hofmann, playing a regulation program, including a Beethoven Sonata, a Chopin group and the "Tannhäuser" Overture for a finale.

Mme. Lilli Lehmann has given two recitals, the second February 4.

A concert has also been given by the Pittsburgh Orchestra, with Madame Schumann-Heink as soloist.

The Philharmonic String Quartet gave their second evening of chamber music February 4. They were assisted by Ernest Hutcheson, of Baltimore, who played with them the Schumann Piano Quintet, op. 44. Mr. Hutcheson's ensemble playing is unusually fine, and the quintet was given with verve, yet with a nice balance of tone color that is the saving grace of such a composition. Of the D minor Quartet of Schubert, the andante con moto and the jolly little scherzo were especially pleasing. Mr. Hutcheson's piano solo number was an innovation on a Philharmonic program, but was much appreciated by the audience.

The Singers' Club of seventy-five male voices, conducted by Charles E. Clemens, gave their second concert of the season on January 23. Their most interesting numbers were the German Dances, op. 33, of Schubert, arranged by Heuberger, and "After the Battle," op. 112, of Ludwig Lieke. Emilio de Gogorza, baritone, was the soloist, and sang several well chosen songs, including the "Largo al Factotum" of Rossini, which was given with a magnetic dash and brilliancy. Herbert Sisson proved the most efficient accompanist the club has had, easily meeting the most exacting demands.

The Rubinstein Club, assisted by Theodore Van Yox, tenor, and Charles Heydler, cellist, gave one of their popular concerts January 16. The seventy-five voices, under the able direction of Mrs. Royce Day Fry, lack none of the good qualities of a women's chorus. The "Serenata," by Boito, was particularly fine, and the arrangement of "The Lost Chord," with organ and cello accompaniment, very effective. The aria, "O Paradiso," from Meyerbeer's "L'Africaine," was Mr. Van Yox's chef d'œuvre, in which the fine quality of his voice was not to be praised more than his dramatic interpretation. Mr. Heydler's "Reverie," of Bottesini, and Caprice, of Goetz, were a very grateful change of klang-farbe in the otherwise entirely vocal program. The piano accompaniments by Miss Dorothy Frew were always most artistic and sympathetic.

At their regular afternoon concert on February 11 the Fortnightly Musical Club were assisted by Mr. Marcoson. Mr. Johnston, Mr. Heydler, Mrs. Day Luther Anderson and Miss Grace Benea. Accompanist, Miss Grace Mason.

## NEW HAVEN.

NEW HAVEN, Conn., February 5, 1902.

IT was a brilliant, large and enthusiastic audience that gathered at the Hyperion Theatre last evening, the event being the first Paderewski recital since his recent return to America. To speak of his work—it seems greater than it ever has been. The program contained several of the numbers played by others, but certainly last evening the Polish virtuoso achieved results still unattained by any of his contemporaries.

Prof. S. S. Sanford, of the musical department of Yale, gave an informal supper party at the "Hof Brau" after the concert, among his guests being Paderewski and his wife.

The once famous Gounod Society, which has enjoyed so many prosperous seasons under the conductorship of Emilio Agramonte, seems now to be a thing of the past. Why seems perplexing to say. This year the guarantee fund has been insufficient to warrant more concert work.

Many seemed dissatisfied that the same old officers were slated and re-elected each year, which of course is poor policy where the interests are so large. But back of the whole matter is the fact that Horatio Parker's "Hora Novissima" has been given twice the past year and then sung in Latin. In short, both singers and the public have failed to take a very great interest in the productions.

Simultaneously with the death of the Gounod Society, the "New Haven Choral Union" was given birth. The object of the new organization is to give fundamental training to the masses who sing or have a desire to. Fifteen cents per week are the dues, and the membership is now some 400. William E. Haesche, the popular violinist and composer, is the director. One hour preceding the regular rehearsal is devoted to a sight reading class. The scheme is not a bad one.

The work of the New Haven Symphony Orchestra under its new conductor, Edgar S. Kelley, who takes Professor Parker's place in the Yale Musical Department, seems to be a decided success. Excellent work was shown at the last concert, not only by the orchestra, but by Professor Troostwick, who was the soloist. As a violinist he ranks among the best who visit us, and in the capacity of instructor at Yale is meeting with much deserved success of late.

Master Nathan Fryer, the pianist, a protégé of Prof. E. A. Parson's, is now in Vienna, studying with Leschetizky.

William E. Haesche's Symphony is to be played at the next concert of the New Haven Symphony Orchestra.

ERZÄHLER.

## PROVIDENCE.

PROVIDENCE, R. I., February 10, 1902.

SLIVINSKI played for one of the largest and most representative audiences—socially as well as musically—that ever attended a piano recital in Providence. Slivinski played beautifully in the true sense of the word. His playing is wonderfully balanced, and he possesses a most remarkable sense and feeling for the beautiful in music. His tone is large, round and ringing, and never, even in the strongest fortissimo, does he ask the impossible from his piano. This beauty of tone under all circumstances—whether in forte or piano passages, whether in the singing of a Chopin legato or in the dazzling chromatics of a Liszt composition—is the one feature that distinguishes Slivinski from other virtuosi of his rank.

The last letter and fearless criticism of the Arion's concert and the work of its conductor, Dr. Jules Jordan, have created considerable comment. About the right and the ability of your correspondent to criticize the Arion's work, he wishes to remind Mr. Jordan's friends that he fortunately has heard more and better performed music than the average native of this city, and has forgotten more about music than those friends ever knew or will know.

Mr. Wilbur and Mr. Ryder are giving interesting and successful organ recitals in their respective churches. Hans Schneider has been very active in the lecture field, having spoken at Wellesley on tone pictures and tone poems, illustrated with piano pieces by Schumann, MacDowell and Mendelssohn. He delivered a lecture at Brown University on Franz Schubert, and on Richard Wagner's life and works at the Church of the Saviour. Clarence G. Hamilton gave a recital with his pupils, and also a special recital for his talented pupil, Louis Willemin.

Miss Clara Frances Gardener, the only exponent of the Fletcher method in Providence, and who has charge of the kindergarten department of Mr. Schneider's piano classes, gave a very instructive talk on the method, successfully illustrated by the little pupils. Dr. Jules Jordan has given successful concerts with his country choruses at North Attleboro, South Framingham and Peacedale. Mr. Jordan also has organized a new singing society, the Sacred Harmonic, for the purpose of giving three concerts of church music. Dr. Jordan's "opera," "Rip Van Winkle," is billed for a week at the Providence Opera House and at the Bijou Theatre in Boston. The opera has been given several years ago at the Providence Opera House by the Bostonians, with the assistance of local talent, and secured a local success. It was then tried by the same company in San Francisco before a strange audience, and according to Stevens, the critic of the San Francisco Call, and one of the leading critics of the Pacific Coast, it met with one of the most gigantic failures on record. "Rip Van Winkle" has slumbered ever since, and ought to have been left undisturbed.

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